THE SHAKESPEARE ASSOCIATION BULLETIN

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THE MERRY WIVES OF WINDSOR.

Mr. Wilfrid Walter as Ford and Mr. Roy Byford as Sir John Falstaff in the play which opened the Birthday Festival Season at the Temporary Memorial Theatre at Stratford on Easter Monday, 21st April.

Shakespeare on the Professional Stage

1929—1930

By Carl Carmer

THE dramatic season of 1929-30 was not blessed with many professional Shakespearean productions. The few which it did see were not all unmitigated blessings. Yet no season of recent years has held more of promise for Shakespeare lovers. They may well await the autumn with high hopes and a renewed admiration for the playing qualities of the work of their favorite dramatist.

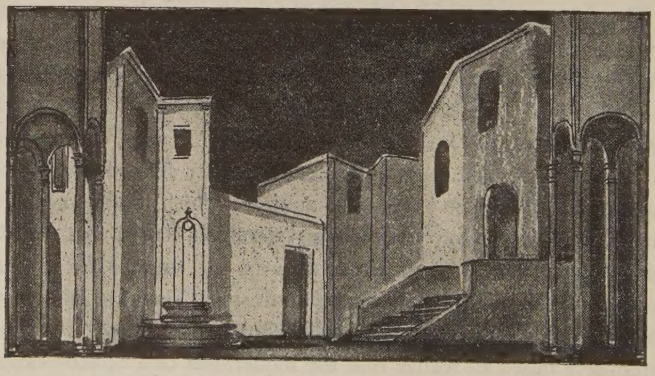
One of the truisms that the season re-emphasized is that even a play by Shakespeare cannot survive the indignity of unintelligent production. As a rule the less sensible producers do not attempt the classics, saving their efforts for the sort of thing that makes playgoing on Broadway a gamble, with the odds against the audience. Occasionally, nevertheless, some well-meaning people attempt, with more enthusiasm than taste, to produce a Shakespearean play. The resultant failure can hardly be blamed on the low standards of the public. An aesthetic crime committed in the name of culture is still a crime.

All of the preceding paragraph's outburst, as may have been guessed already, is by way of leading up to a consideration of a New York production entitled *The Novice and the Duke* and purporting to be a modern adaptation of Shakespeare's *Measure for Measure.* Olga Katzin, clever versifier, satirist and parodist, had adapted and directed the play for the New York Theatre Assembly, a producing group which has so far been characterized by higher ideals than achievement. It opened on December 9th and closed soon thereafter.

The first quarrel to be had with the production lies in its name. There seems to be no adequate reason for the change. The title is not as provocative as the original name and it savors of an effort to sugar-coat the Shakespearean pill—a device not at all necessary if the play was worth doing at all. Apparently the aim was smart comedy in the modern manner. Fashionable contemporary costumes and the ways of American country club society were employed to further it. But to no avail. An audience which might have welcomed a period play, picturesquely and fittingly costumed, found that an Elizabethan vocabulary in the mouths of actors clad as was suitable for citizens of the Hoover administration, simply caused confusion. The play labored under the modern trappings which had been designed to make it move swiftly and easily. Its producers failed to realize that the modernism of a Shakespearean play is

much more noticeable when it is played in the manner and costumes of its period. Then the timelessness of some of the lines stands out in strong emphasis against the sixteenth century background. But when the play is acted in the fashion and dress of today, the lines that have a modern ring are quite apt to be taken as a matter of course while Elizabethan passages seem only grotesque. The present New York audiences have no prejudice against "costume plays"—as evidenced by the success of *Children of Darkness* and *Berkeley Square*. In both of these plays the costumes help the dialogue into the minds of the audience. In *The Novice and the Duke* the silk hats and the morning coats and the general cocktail atmosphere lamed the speeches noticeably. The play had its moments, of course. There is too much good theatre in it for continuous dullness. And the actress, Anne Shoemaker, was delightful as the novice. But nothing is flatter than smart comedy that is not quite smart. There is such a thing as giving Shakespeare too great a handicap.

Good news followed hard upon this fiasco, however. And it came not from the metropolis that has come to look upon itself as the one great center of legitimate drama in America, but from an inland city more widely known for crime than for its interest in plays—Chicago. The citizens of that city have provided it this year with one of the largest and most complete of the world's theatre buildings—The Chicago Civic Opera House. They thought it proper that this building should house some especial tribute to the world's greatest dramatist, and lo—under its roof, through the efforts of the Chicago Civic Shakespeare Society, appeared the Chicago Civic Theatre, "the only playhouse on the continent pledged to a policy of Shakespearean repertory . . . the only one of its kind in the world except the Memorial Theatre at Stratford-on-Avon."



Setting for *Romeo and Juliet* at the Chicago Civic Theatre.

The society displayed rare judgment in throwing the mantle of leader of this enterprise about the capable shoulders of Fritz Leiber. That well known and valiant warrior in the cause of Shakespeare has proved untiring and indomitable. He signed a five-year contract which bound him to five annual twelve-week seasons, and immediately plunged into the work with the idea of providing a different play in each of his first twelve weeks. In this he did not quite succeed, but he had set himself an impossible task. In the meantime the planning of sets which would meet all the need of the theatre was allotted to Herman Rosse. In the designing and holding of sets for ten plays Mr. Rosse bore in mind four problems: constructing sets light enough for swift changes, portable for road trips, varied enough to suit the needs of the various plays, cheap enough to make so great an undertaking practicable. All of these he solved with a minimum of material and much ingenious and effective device.

As the season advanced the company found itself working at a terrific pace under the energetic Leiber. Some of his best actors, among them Tyrone Power and Helen Freeman, departed. Others found their abilities taxed to the utmost in presenting a different Shakespearean play each week. They faltered, they forgot their cues and their lines, but they kept at it and their performances improved. They now have some months of invaluable experience behind them. After the Chicago season was over they went on the road and New York was enabled to see what Chicago had accomplished.

The response of the Manhattan critics and audiences was favorable but not enthusiastic. All agreed that these were workmanlike performances. As such they were effective, but they were not inspired. Mr. Leiber had so cut and arranged the plays that they moved briskly, and he had made no effort to take advantage of the star's opportunities. For this he was highly commended. His are not traditional interpretations. Neither are they experimental. They are consistent, they are understanding, and they show common sense. He has a good voice which he uses effectively in the longer verse-passages. In these, too, his diction is excellent. Stark Young, in a recent article in The New Republic, says of his *Richard III*, "Of the production we may say that the company is certainly more than passable. It is less starry and egotistical than most of our New York playing in Shakespeare, and quite as good, if not a little better—though that is small praise. These players under Mr. Leiber's direction have at least a certain habit of Shakespeare, and now and again some passage in their acting is more than adequate. . . . In him and in the company there is plainly some theory at work by which Shakespeare comes close to us and easy

to approach. Such an attitude has its uses; for one thing it gives us a chance to see Shakespeare acted, however badly or however well."

Mr. Leiber presents Shakespeare naturally, realistically. For the average playgoer doubtless this is the best method. It does, as Mr. Young points out, bring Shakespeare close to us. It might be interesting, however, for an intelligent audience to discover how close it can bring itself to Shakespeare. Much of Shakespeare was not written to be treated as Mr. Leiber treats it. Shakespeare made modern is surprisingly effective, fascinatingly experimental. It would be equally exciting to many, however, to see a return to the original Elizabethan method of presentation—to the formal ranting, the bombastic gesture, the slapstick comedy—a revival of the manner of the play as well as of the play itself. The Hoboken revivals of late 19th Century melodrama serve as an excellent example. They were more than a reproduction of a play. They reproduced the gesture, the inflections, the point of view of the '90s. A modern actor might make a unique contribution to modern Shakespeare interpretation by making an attempt at the Burbage manner.

But—to return to Mr. Leiber—he has been offered the opportunity of building up a permanent Shakespearean repertory company. This he will accomplish, and in so doing he will perform the finest service ever rendered the master dramatist in America. The possibilities before him are limitless.

The most distinguished Shakespearean performance of the American season was the *Romeo and Juliet* of Eva Le Gallienne with her New York Civic Repertory Company. Her Juliet challenges comparison with the best characterizations of that young lady in the past. As director she accomplished a unique production. Like Mr. Leiber, in arranging the tragedy, she endeavored to take emphasis from the player and to add to the interest of the play as a play. She was greatly aided in this by the simple but highly ingenious settings designed by Aline Bernstein. In some scenes entrances could be made from three levels —from that of the stage, from a doorway at the head of a flight of stairs, or from the orchestra pit whence stairs led to the stage level. This scheme allowed giving the play a swift pace when it was needed. The cutting of some scenes and the omission of others (among them favorite star-scenes) which slowed the action resulted in keeping the story of the lovers continuously uppermost in the minds of the audience. Miss Le Gallienne's Juliet was wholly convincing. She was lovely to look upon, girlish and impetuous without being "cute," spiritual without being too intellectual or too sentimental. There was a disciplined

reserve, a depth about her, which carried her even through the "potion scene" with sincerity and power that could not be questioned.

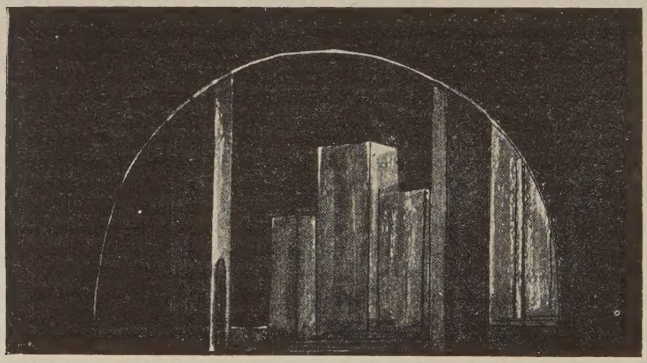
The Civic Repertory Company gave Miss Le Gallienne strong support. The minor parts were well played, particularly that of the nurse. Donald Cameron as Romeo was a disappointment. His make-up and wig were perhaps partially responsible. At times he succeeded in imparting some of Romeo's qualities but he was often dull and undistinguished. J. Edward Bromberg presented a jovial fat Mercutio who was consistently amusing though he made the Queen Mab speech seem more like a pointless tavern anecdote than the zestful wanderings of a poet mind. The whole company moved the play forward swiftly and surely. No performance of *Romeo and Juliet,* in recent years at least, has given so effectively the sense of impending tragedy. The success of the venture should encourage Miss LeGallienne and her group to consider the inclusion in their repertory of other plays by Shakespeare. American audiences should not be deprived of the opportunity of seeing her genius of directing and acting applied to Shakespearean material.

News of still another of the season's events, of great importance to Shakespeare enthusiasts, comes from across the Atlantic—Maurice Browne's production in London of *Othello,* with Paul Robeson, the American negro actor, in the title rôle. Mr. Browne spared no pains in the staging. He employed James Pryde, one of England's prominent painters, to design the sets. He secured the services of Peggy Ashcroft, the talented young actress who had been very successful in Ashley Duke's *Jew Suss,* to play Desdemona. He himself played Iago. The resultant performance was a great triumph. Mr. Robeson took almost a score of curtain calls before an audience that refused to leave the theatre until its enthusiasm was exhausted. His Othello was dignified, powerful, sincere. His rich voice, his powerful physique, his feeling for rhythm made his performance one of the most memorable of this theatrical generation.

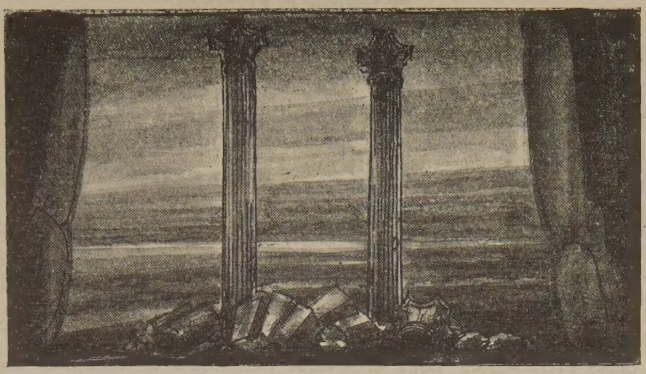
It is already planned that Robeson will play *Othello* in America next season. Whether Maurice Browne will stage the production or whether Robeson will appear under the banner of Jed Harris seems still an unsettled question. Mr. Harris has suggested that Lillian Gish, former motion picture star, who has been acting with great distinction in his beautiful production of Chekov's *Uncle Vanya,* would be a lovely Desdemona. No matter which of the two producers presents the play in America, New York audiences are assured of witnessing an exceptional performance, one that gives promise of being an outstanding theatrical contribution of these times.

While arrangements are being made for this *Othello,* plans are going steadily forward for Leslie Howard's appearance in America as Hamlet. Mr. Howard, whose performance in John Balderson's *Berkeley Square* this season has definitely placed him as one of the foremost contemporary English actors, is peculiarly well suited to play the Dane. He will bring to the part intelligence, a fine sense of humor, an artist's sensitivity. A performance of unusual merit seems inevitable.

Despite a season that has been called disastrous by many producers, the outlook for Shakespeare has seldom been brighter on the American stage. Two repertory companies, one in Chicago devoted entirely to Shakespeare, will be giving effective performances throughout the season. They have already proved their worth as interpreters. And one American negro actor who has given, reports would lead us to believe, one of the most inspired performances of *Othello* of all time, will appear in that part on Broadway. Finally, one of England's most successful and intellectual players, a man of already unusual attainments, promises New York an appearance as Hamlet. Some of us are hoping that vacation time will be over soon.



-Setting for Scene 1 of *Hamlet* at the Chicago Civic Theatre.



Setting for *Julius Caesar* at the Chicago Civic Theatre.

SHAKESPEARE

Why turn the quiet of our lives to stress,
  Seeking to know what Shakespeare strove to screen?
Tradition's random rags, conjecture's guess,
  Or pale uncertainty, is all we glean.
He paused not, on the treadmill of his toil,
  To keep account of homely narrow ways;
He set his signature upon the world
  Although he left no record of his days.
'Tis possible he poured out all his heart
  And showed himself where least we think to gaze,
Perchance his life and work were far apart
  And Shakespeare is not met in Shakespeare's plays!
Hold fast to the enchantment that he cast,
  Yea, every word he wrote, read, read, and read,
Nor strive to clear the mist that veils the past,
  Seek not to know the doer, but the deed.
He stood within the shadow of his fame,
  And let his work eclipse him; so must we!
He left his priceless books, his honored name,
  Making all mankind Shakespeare's legatee.
He was the modest medium of his art,
  Ending his wondrous life where life began,
Since self effacement held him thus apart,
  Why push past the poet to pursue the man?

Shakespeare Day, 1930 AUGUSTA RAYMOND KIDDER.

"Lines" of Parts in Shakespeare's Plays

By George F. Reynolds

PROFESSOR T. W. BALDWIN in his *The Organization and Personnel of the Shakespearean Company* (1927) did a noteworthy service by emphasizing the importance of the influence upon Shakespeare of the actors for whom he wrote. In doing so, he attempted, very tentatively, an assignment of the parts in the plays to the different actors in the company.[1] Some light on the probability of these assignments seems to me to be thrown by the casting of the Stratford-upon-Avon company lately touring America with a repertory of Shakespearean plays. The company is especially worth observing because it is a permanent organization; it aims at and secures well-balanced and competent performance of all parts rather than emphasis upon "stars;" and it gives several plays each week. Thus in several particulars it resembles the company which played at the Globe theater.

In the list below I include all the castings that much correspond, grouping those most alike together for ease of comparison. The plays are those now being given by the Stratford company. The names of the actors in this company are printed in capitals. An xx means that the actor took no part in the play under which it comes.

Of the nine parts assigned to Burbadge by Baldwin, five are now played

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1 I must say I do not understand Professor Baldwin's footnote, p. 229: "It should be noticed that the problem of finding the lines in these plays is by no means that of a modern manager who would cast them. Because of the versatility of the individual actor, the modern manager might have two or even more actors who could adapt themselves to a given part." Is it not usually believed that the old actors, working in repertory, were more versatile than most modern actors, generally cast according to type? But the problem of casting a modern company for one play is indeed different from that of the Stratford and the Globe company in repertory.

ACTORS	*Midsummer Night's Dream* 1594	*Richard II* 1595	*Romeo and Juliet* 1598	*Much Ado* 1598
Burbadge	Demetrius	Richard II	Romeo	Claudio
HAYES	xx	"	"	"
Phillips	Theseus	Bolingbroke	Benvolio	Don John
WALTER	"	"	Mercutio	Benedick
Pope	Quince	Mowbray	"	"
Lowin	xx	xx	xx	xx
BYFORD	Bottom	York	Friar Laurence	Dogberry
Kemp	"	xx	Peter	"
Armin	xx	xx	xx	xx
		John of Gaunt	Peter	
WICKSTEED	Quince	Gardener	Apothecary	Leonato
Cowley	xx	xx	Sampson	Verges
Cundall	Lysander	Northumberland	Friar Laurence	Don Pedro
[Played by	MAXON	CROMBIE	BYFORD	MAXON
Heminges	Egeus	York	Capulet	Leonato
[Played by	CALVERT	BYFORD	BAILEY	WICKSTEED
Sly	Flute	Harry Percy	Tybalt	Borachio
[Played by	BLIGH	ILIFF	MAXON	HARE
Shakespeare	xx	xx	Escalus	Friar Francis
[Played by		CROMBIE	CROMBIE	ILIFF

by George Hayes and three by Wilfrid Walter. But Hayes also plays Feste and Dr. Caius, and plays them well, a casting one would hardly expect along with Hamlet and Romeo. Of the six parts given to Phillips by Baldwin, Wilfrid Walter plays three, but also two of the six assigned to Pope, and one of three given to Lowin. Phillips's other three are played by different actors, and Pope's other four by three. Versatile as Walter is, playing very successfully such different parts as Benedick, Malvolio, and Macbeth, one can scarcely conceive him as Falstaff, one of the parts Baldwin gives to Lowin. The Stratford Falstaff, Roy Byford, does have a pretty consistent "line" of parts; he plays nothing else of Lowin's, but three of Kemp's four parts in these plays, two of Pope's four, and two of Armin's four. Kenneth Wicksteed has only one of Kemp's four parts, one of Pope's four, one of Cowley's six, and three of Heminge's nine.

For the other assignments it may be clearer to state the matter differently. Cundall's nine parts are divided among five actors of the Stratford company; Heminge's nine among seven; Sly's nine among six; Shakespeare's six among four. The career of the actors of women's parts was too short to permit significant summary.

Does not this comparison show that it is practically impossible on the evidence we have to make even a tentative casting of Shakespeare's or an arrangement of the parts into many significant "lines"? The castings of the Stratford company are not so consistent as Professor Baldwin's, but they are in fact actual assignments made to suit real persons.

Julius Caesar 1599	*Twelfth Night* 1600	*Hamlet* 1603	*Merry Wives* 1603	*Macbeth* 1606
Brutus	Orsino	Hamlet	Ford	Macbeth
"	Feste	"	Dr. Caius	Macduff
Cassius	Malvolio	xx	xx	xx
Mark Antony	"	Claudius	Ford	Macbeth
Casca	Toby	xx	xx	xx
xx	xx	Claudius	Falstaff	Banquo
Casca	Toby	1st Gravedigger	"	Porter
xx	xx	" (1593)	xx	xx
xx	Feste	" (1603)	Evans	Porter
				Witch
Julius Caesar	Aguecheek	Polonius	Evans	Menteith
xx	"	Osric	Slender	Old Man
Mark Antony	Antonio	Horatio	Page	Malcolm
WALTER	CROMBIE	MAXON	HARE	LEE
Caesar	Fabian	Polonius	Host	Ross
WICKSTEED	WILKINSON	WICKSTEED	CROMBIE	HARE
Octavius	Sebastian	Laertes	Fenton	Macduff
LEE	ILIFF	LEE	LEE	HAYES
Cesario	Sea Captain	Ghost	xx	Duncan
CALVERT	BAILEY			CROMBIE

Recurrent Types of Confusion in Shakespeare's Clownish Dialogue

By Morris P. Tilley

IN some two hundred instances, Shakespeare's ignorant characters blunder so egregiously in their misuse of words that their thoughts as expressed are ludicrous perversions of what they intend to say. The majority of the mistakes of this kind arise from the confused substitution by a speaker of a word of quite different meaning from the one intended. In addition to these "mistakings," other passages are confused by an inadvertent derangement of the parts of a character's speech, involving the interchange of two important words in a sentence. A third device, by which Shakespeare intentionally confuses the speech of an ignorant character, is the introduction of a contradictory, or the omission of a necessary, negative particle or prefix. In most of these confusions the context enables the reader to straighten out the meaning despite the error of the speaker. In other instances, however, the meaning intended is not easily restored by the reader, with an attendant failure on his part to understand promptly, or at all, the thought hidden behind the speaker's imperfect expression.

The first step in solving these cross-word puzzles in Shakespeare is to recognize that the confusion of thought in a given passage is intentional on Shakespeare's part, although unintentional on the speaker's part. The next step is to determine the exact word in the passage that converts its sense into nonsense, or near nonsense. The final step is to discover the word in the mind of the speaker which is crossed by the word he actually uses, and which, if substituted for this word, restores the intended meaning to the passage.

An example or two, chosen from a considerable number of such confusions in Dame Quickly's speech, will serve to introduce the three kinds of confused passages in Shakespeare that I am interested in. In *The Merry Wives of Windsor* (II, ii), when Dame Quickly carries to Falstaff Mistress Ford's first message, she is as nervous in the presence of this important personage as he is calm and collected, as their conversation reveals:

Quick. Give your worship good morrow.

Fals. Good morrow, good wife.

Quick. Not so, an't please your worship.

Fals. Good maid, then.

Quick. I'll be sworn,

As my mother was, the first hour I was born.
Fals. I do believe the swearer. What of me?
Quick. Shall I vouchsafe you a word or two?
Fals. Two thousand, fair woman: and I'll vouchsafe thee the hearing.

There is no question as to the correctness of the text in the lines italicised above. Shakespeare is as responsible for the confusion of meaning in the second of these lines, "*Shall I* vouchsafe *you* a word or two?", as he is certainly responsible for the humorous contradiction in Dame Quickly's assertion that she is as good a maid "as *my mother* was the first hour *I* was born." With suspicious over-emphasis when she swears that she is a maid—or intends so to swear—she trips in her confused association of the words "mother" and "I." Quickly's error is the result of her confusing two ways of expressing the same idea. She might have said either, "as good a maid as *I* was the first hour *I* was born," or, "as good a maid as *my mother* was the first hour *she* was born." Instead, she said, confusedly, "as good a maid as *my mother* was the first hour *I* was born." When we recognize in Quickly's words an allusion to her favorite simile, "as innocent as a new born child," we understand the better how far from her intended meaning are her actual words. With a full appreciation, also, of the contradiction between her words and her meaning, we catch more clearly the ironic undertone in Falstaff's literal acceptance of her statement when he replies, "I believe the swearer."

In Dame Quickly's next words, "Shall *I* vouchsafe *you* a word or two?", one verbal confusion "doth tread upon another's heels, so fast they follow." These words reveal Dame Quickly involved in a more complicated verbal confusion than in the preceding instance. Her primary difficulty this time is with the fashionable word, "vouchsafe." In employing this word, she transposes her pronouns, "I" and "you," which, when restored to their proper positions, give to her words the meaning she intended, "Will *you* vouchsafe *me* a word or two?" Falstaff, in this instance also, is quick to detect that she is over her depth linguistically, and equally quick to advise us of the fact by using "vouchsafe" correctly: "Two thousand, fair woman: and I'll vouchsafe thee the hearing."

Dame Quickly's respectful manner of greeting Falstaff on this occasion, and her equally respectful correction of his greeting, "Good morrow, good wife," mark her humble approach to his knightship. In her sudden, albeit unintentional, change from this humble manner and tone of address to the haughty tone of, "Shall *I* vouchsafe *you* a word or two?" lies the humor of

her words. The fact that Quickly's contradiction arises from an unconscious error is an essential factor in the humor of this and of similar passages in Shakespeare in which a confusion of words contradicts the intended meaning of a speaker.

Dame Quickly's ability to express her thoughts clearly and directly is none too sure at any time. Faced with a situation that is at all trying, she may be counted on to betray her inner trepidation by her confusion of speech. In *The Second Part of Henry the Fourth* (V, iv), when she is about to be haled to the whipping-post with Doll Tearsheet, her fear of punishment utterly masters her power of expression. Each of her three speeches of more than a line's length in this scene bears evidence of the disorganization of her utterance under the fear of bodily punishment.

It has been recognized that Quickly's third attempt in this scene to express her indignation at the treatment accorded her is shown in her disordered words, "O God, that *right* should thus overcome *might!*" In these words she manages to say the opposite of what she intends to say by transposing the words of the old proverb, "*Might* overcomes *right.*" Quickly's second confusion in this scene is found in her words supporting Doll's pretended fear of a miscarriage on account of the rough treatment she has received at the hands of the beadles. "O the Lord," she exclaims, "that Sir John were come! he would make this a bloody day to somebody. *But I pray God the fruit of her womb miscarry!*" Quickly's prayer here that the fruit of Doll's womb miscarry is again not what she intends to say. As has been suggested, she means to say, "I pray the fruit of her womb may *not* miscarry!" As I shall show later, Shakespeare's intentional omission of the negative particle, as here, has both confused the language of other of Shakespeare's ignorant characters and clouded the judgment of certain scholars who would insert in the text the missing negative.

We come now to consider Quickly's speech when she is dragged in at the beginning of the scene by one of several beadles. "No, thou arrant knave," she exclaims, "I would to God that I might *die,* that I might have thee hanged; thou hast drawn my shoulder out of joint." To understand Quickly's meaning here, it is necessary to recall that these first words of hers are the firs twords of the scene, and are addressed to the beadle who quite rightly had already refused to believe a previous statement of Quickly's to the effect that she was seriously injured. If we interpolate here after Quickly's negative remonstrance to the beadle the explanatory statement, "thou art wrong, I cannot *live,*" the subsequent mistake in her speech of "die" for "live" becomes clearer. With

this interpolation and with the correction of "die" to live," her speech then becomes, "No, thou arrant knave, thou art wrong, I cannot live; I would to God I might live, that I might have thee hanged; thou hast drawn my shoulder out of joint." It is to be observed in this connection that Quickly's confusion of "die" for "live" reverses Parolles' confusion of "live" for "die," in *All's Well That Ends Well* (IV, iii), when he protests to one of his captors, "By my troth, sir, if I were to *live* this present hour, I will tell true."

In these examples of Quickly's confusions of speech, illustrative of Shakespeare's devices of (1) omitting the negative particle, (2) mistaking the word, and (3) misplacing or transposing words, we find in each instance a humorous contradiction between the meaning intended and the meaning resulting. Assuming that the humor arising from such contradictions is the reason for Shakespeare's introduction in his plays of confused passages of this kind, we may postulate a similar humorous contradiction in other passages that may be suspected of containing an intentional confusion. With this assumption, it remains to find in a given confused passage the particular device employed by Shakespeare to involve the speaker in a humorous contradiction.

II.

Shakespeare's practice of omitting a negative word to confuse the speech of an ignorant character, as in Quickly's "miscarry" for "*not* miscarry," needs further illustration. There is a passage in *A Midsummer Night's Dream* (V, i) in which an emendation has been proposed to clear the text of a confusion arising from such an omission. It is found in Snug's prologue to "the tedious brief scene of young Pyramus and his love Thisbe," where he explains, "that I, one Snug the joiner, *am A lion fell, nor else no lion's dam.*"

The emendation proposed by those who consider this line textually corrupt is the substitution of "*no* lion fell" for "*a* lion fell." This change has been defended on the ground that earlier in the play it has been explicitly stated that Snug in his prologue is to explain that he is "*no* lion;" and on the further ground that it removes from Snug's statement a patent confusion of thought. No change, however, is to be made in Snug's words. Shakespeare here purposely confuses Snug's words by the omission of the required negative. Demetrius' comment on Snug's words, "The very best for a beast, that e'er I saw," points to the senselessness of his words. Any attempt to rectify Snug's faulty expression in behalf of consistency of thought, or clarity of meaning, is to be rejected as contrary to Shakespeare's purpose.

There is a puzzling passage in *Romeo and Juliet* (I, ii), in a solilo-

quy by Capulet's Servant, which seems to have been accepted as sheer nonsense, not intended to be understood. And yet, tested as an intentional corruption of clownish speech, it is found to be a particularly significant example of the omission of the negative particle. Capulet's Servant has been given the invitations to his master's "old accustom'd feast," and told to "find out those whose names are written there." His reflection on the task assigned him contains the passage in question:

> *Servant.* "Find out those whose names are written here!" *It is written that the shoemaker should meddle with his yard, and the tailor with his last, the fisher with his pencil, and the painter with his nets;* but I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned.

The cue to the unravelling of the Servant's meaning in the words italicised above is the omitted "not," without which the Servant's reflection on the folly of departing from one's vocation is unintelligible. Inserting the negatives, and correcting the minor confusions of pronouns and conjunctions, we see that the Servant intended to say: "It is written that the shoemaker should *not* meddle with the yard (of the talir), *nor* the tailor with the last (of the shoemaker), *nor* the fisher with the pencil (of the painter), *nor* the painter with the nets (of the fisher)." In another place I have shown that the Servant's words parody a passage in the *Epistle Dedicatory* of Lyly's *Euphues.*[1]

Another example of the intentional dropping of "not" for humorous effect, which Halliwell would have restored to the text, is seen in the first words of Launcelot's soliloquy in *The Merchant of Venice* (II, ii), in which he debates whether to follow the advice of the fiend or that of his conscience in the matter of running "from this Jew, my master":

> *Launcelot. Certainly my conscience will serve me to run from this Jew my master.* The fiend is at mine elbow, and tempts me, saying to me, "Gobbo, Launcelot Gobbo, good Launcelot Gobbo, use your legs, take the start, run away." My conscience says, "*No; take heed,* honest Launcelot; take heed, honest Gobbo," or, as aforesaid, "honest Launcelot Gobbo; do not run; scorn running with thy heels," etc.

It becomes clear to the reader in the course of Launcelot's soliloquy that his conscience certainly will *not* serve him to run from this Jew his master. For

[1] *Modern Language Notes, A Parody of 'Euphues' in 'Romeo and Juliet,'* January, 1926, pp. 1-8.

the audience, however, there is a moment of bewilderment, as to whether or not Launcelot's conscience is joined with the fiend in an unholy alliance to have him run from his master. This bewilderment is immediately lost in laughter, however, when it is perceived that it is not Launcelot's conscience, but his ability to express his thoughts, that is at fault. Shakespeare's warrant for the use of this device in this, as in other instances, is the laughter that follows the momentary confusion in the minds of the audience.

A further example of Shakespeare's intentional omission of "not" occurs in the Welsh parson's words, in *The Merry Wives of Windsor* (III, iii), where he attests to the thoroughness of the search for "the fat knight" in Ford's house:

> *Evans.* If there be any pody in the house, and in the shambers, and in the coffers, and in the presses, *heaven forgive my sins at the day of judgment!*
>
> *Caius.* By gar, nor I too; there is no bodies.

Evans is so sure that there is no one concealed in Ford's house, that he means here to "take it upon his salvation" that there is no one there. Correcting his broken English in part, we have him saying, "If there be anybody hidden in the house, either in the chambers, or the coffers, or the presses, *may heaven forgive my sins at the day of judgment!*" But this is the exact opposite of what he means to say, which is, "If there be any body hidden in the house, etc., then may heaven *not* forgive my sins at the day of judgment." The cue to the missing "not" in Evans's speech is found in the negatives, "nor" and "no," in Caius's endorsement of the Welshman's statement. Freed of verbal errors, Caius's words are seen to mean, "By gar, nor may heaven forgive mine either; there is nobody in the house." In this manner, chiefly by the omission of the negative, Shakespeare has turned the words of the emphatic Welsh parson into such nonsense as falls from the lips of his mistaking clowns.[2]

Sometimes the missing negative idea that is necessary to restore the meaning to a passage is an omitted negative prefix, which is the more easily supplied, usually, because of a clue to the intended meaning in the context. Dogberry's statement that "for the watch to babble and to talk is most *tolerable* and not to be endured," offers no difficulty because of Dogberry's accompany-

[2] In *Othello* (III, i.), the Clown's use of "likes" for "dislikes" in the following quotation is probably ironical, and not an example of confusion of speech: "But, masters, here's money for you: and the general so *likes* your music, that he desires you, of all loves, to make no more noise with it."

ing words, "*not* to be endured," which point unmistakably to his error of "tolerable" for "intolerable."[3] In other passages in Shakespeare's plays, the absence of the needed negative prefix before "fallible,"[4] "reverent,"[5] and "piety"[6] is similarly suggested by the context.

There is to be noted in Shakespeare, in connection with these confusions that are caused by the omission of a necessary negative word or prefix, other confusions that are effected by the intrusion of a needless negative word or affix. Costard in the hands of Constable Dull comments that, "It is *not* for prisoners to be silent in their words, and therefore I will say nothing."[7] And Dogberry, instructing the watch, observes that "for your writing and reading, let that appear when there is *no* need of such *vanity* (for *useful acquirements.*)"[8] This contradiction of an intended positive statement by the introduction of a negative idea is effected further by the intrusion of a negative prefix or suffix. "Impertinent",[9] "immortal",[10] "disfigure",[11] "desartless"[12] and "senseless"[13] are found in Shakespeare in clownish speeches where the

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[3] Compare *The Taming of the Shrew* (V, ii), "O vile, *Intolerable, and not to be endured.*

[4] *Ant. and Cleop.* (V, ii): *Clown.* truly, she makes a very good report o' the worm; but he that will believe all that they say, shall never be saved by half that they do: but this is most *fallible,* the worm's an odd worm.

[5] *Com. of Errors* (III, ii.): *Ant. S.* What is she?—*Dro. S.* A very *reverent* body; ay, such a one as a man may not speak of without he say, sir-reverence.

[6] *Much Ado* (IV, ii): *Dogb.* No, thou villain, thou art full of *piety,* as shall be proved upon thee by good witness.

[7] *Love's Labour's Lost* (I, ii, 168).

[8] *Much Ado about Nothing* (III, iii, 22).

[9] *Merch. of Ven.* (II, ii): *Launcelot.* In very brief, the suit is *impertinent* to myself, as your worship shall know by this honest old man; and though I say it, though old man, yet poor man, my father.

[10] *Ant. and Cleop.* (V, ii): *Clown.* Truly I have him: but I would not be the party that should desire you to touch him,for his biting is *immortal;* those that *do die of it* (for *are bitten by it*) do seldom or never recover.

[11] *Mids. Night's Dream* (III, i): *Quince.* Ay; or else one must come in with a bush of thorns and a lantern, and say he comes to *disfigure,* or to present, the person of moonshine.

[12] *Much Ado* (III, iii): *Dogb.* First, who think you the most *desartless* man to be constable?

[13] *Much Ado* (III, iii): *Dogb.* You are thought here to be the most *senseless* and fit man for the constable of the watch; therefore bear you the lanthorn.

meanings intended are "pertinent," "mortal", "figure", "deserving" and "sensible".

III

Clownish mistakes of the kind that we have been considering, in which positive and negative statements are mistaken for each other, form in the aggregate a relatively small part of the clownish confusions in Shakespeare. By far the most frequent, and at the same time the most obvious, means employed for the purpose of confusing clownish speech is Launce's "old vice" of mistaking the word. No one can read Shakespeare without recognizing that mistaking the word is a stock device repeatedly used by Dogberry, Pompey, Costard, Elbow, Launcelot and other ignorant characters.[14]

In the numerous mistakings of words in Shakespeare, the word used and the word intended are invariably dissimilar in meaning, with the degree of dissimilarity extending from a slight difference in meaning to a complete opposition. Together with this partial or complete dissimilarity in *meaning* between the words confused, is found often a considerable similarity of *sound,* as in "vanished" for "banished",[15] "prodigious son" for "prodigal son",[16] or "preposterous estate" for "prosperous estate."[17] When the dissimilarity of meaning in such confusions extends to complete opposition, and at the same time the similarity of sound is considerable, we have the happiest examples of this type of clownish mistakes, as in Slender's "conceal" for "reveal",[18] or Pompey's "respected" for "suspected".[19] Such examples are the happiest as a rule, be-

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[14] Attention has been called to many such mistakings in Schmidt's *Shakespeare Lexicon* or in notes by the editors of Shakespeare. Here and there, however, are to be found examples which have been either overlooked, or incompletely or inaccurately explained.

[15] *Two Gentlemen of Ver.* (III, i): *Launce.* Sir, there is a proclamation that you are *vanished.*

[16] *Two Gentlemen of Ver.* (II, iii): *Launce.* I have received my proportion like the *prodigious son,* and am going with Sir Proteus to the Imperial court.

[17] *Winter's Tale* (V, iii): *Clown.* Ay; or else 'twere hard luck, being in so *preposterous estate* as we are.

[18] *Merry Wives* (IV, v): *Fal.* What are they? let us know.—*Host.* Ay, come; quick.—*Simple.* I may not *conceal* them, sir.—*Host. Conceal* them, or thou diest.

[19] *Meas. for Meas.* (II, i): *Elbow.* First, an it like you, the house is a *respected* house; next, this is a *respected* fellow, and his mistress is a *respected* woman.

cause the greater the dissimilarity of meaning, the more humorous the mistake; and the greater the similarity of sound, the more natural the slip.

In addition to the confusion of words of opposite meaning but of similar sound, there is another class of such mistakes involving words of opposite meaning *without* similarity of sound. Any difficulty that may intervene today to obscure Shakespeare's meaning in mistakes of this kind, we may feel sure, did not exist in Shakespeare's day, for the success on the stage of such confused passages demanded, as it still demands, if not an instant comprehension of the mistake, at least a quick recovery from a momentary uncertainty.

An example or two of confusions that arise from the substitution of a word for another word of opposite meaning *without* similarity of sound may be noted.[20] Costard in *Love's Labour's Lost* (I, ii) confuses "little" with "much" in his words to Moth when he says, "I thank God, I have as *little* patience as another man, and therefore I can be quiet." There is also Dogberry's confusion in *Much Ado about Nothing* (III, iii) of "more" with "less", in his acknowledgment of Verges' tribute to him as a merciful man, "Truly, I would not hang a dog by my will, much *more* a man who hath any honesty in him." A wrong personal pronoun suffices at times to introduce the confusion that upsets the meaning. In a moment of excitement, the Shepherd in *The Winter's Tale* (V, iii) slips into substituting "thou art" for "I am", the correction of which clears up the nonsense of his words: "If thou'lt see a thing to talk on when *thou art* dead and rotten, come hither."

In another instance of confusion of this kind, the word in the mind of the clownish speaker, when recognized, assists materially in making clear a passage that has been the cause of considerable speculation. Theobald suggested "wood" for the folio "would", in the sense of "mad" or "distracted", in Launce's words in *The Two Gentlemen of Verona* (II, iii), "O, that she could now speak like a *wood* woman!" When it is understood here that Launce is mistaking "wood" for its opposite "sensible", and that he is really wishing that his mother would speak "like a *sensible* woman", and not "like a mad (or *wood*) woman", Theobald's emendation is seen to be correct.

It is not unusual in clownish dialogue in Shakespeare to find mistakings of

[20] These and other examples in which the meaning is opposite to that intended belong logically to the same class as the examples noted under II, in which a positive statement occurs for a negative, and *vice versa*. I have treated the latter under a separate heading to call attention to Shakespeare's use of this means of confusing clownish speech.

words in clusters. In the conversation of the wise constables in *Much Ado about Nothing* (III, iii), where Dogberry gives his instructions to his "good men and true", this is particularly the case. The thought in the following exchange of words in this scene is fairly smothered by the verbal mistakes of Dogberry and Verges:

> *Dogb.* Are you good men and true?
>
> *Verg.* Yea, or else it were pity but they should suffer *salvation* (for *damnation*), body and soul.
>
> *Dogb.* Nay, that were a *punishment* (for *reward*) too good for them, if they should have any *allegiance* (for *treachery*) in them, being chosen for the prince's watch.

Verges' wits, as Dogberry confesses in another place, "are not so *blunt* as, God help, I would desire they were." But then critic Dogberry himself "speaks a little off the matter." For the correctness of Verges' confusion of "salvation" with "damnation", if it be questioned, the Clown in *Hamlet* (V, i) offers support when he similarly substitutes "salvation" for "damnation" in his inquiry of his fellow grave-digger, "Is she to be buried in Christian burial that wilfully seeks her own *salvation?*"

In *The Merry Wives of Windsor* (I, i), in a speech of Slender's containing four instances of confusion, the folio reading "content" has been generally rejected since Theobald's day, as a textual corruption for "contempt", and as such has been relegated to the textual notes. "Content", however, should not be changed to "contempt", as I hope to show. Slender's willingness to venture matrimony at his uncle's request is the subject of his eloquence on this occasion:

> *Slender.* I will marry her, sir, at your request: but if there is no great love in the beginning, yet heaven may *decrease* it upon better acquaintance, when we are married and have more occasion to know one another; I hope, upon familiarity will grow more *content;* but if you say, "marry her," I will marry her; that I am freely *dissolved,* and *dissolutely.*

The substitution in the text of "contempt" for "content" assumes that Shakespeare here has added a fourth confusion of the same kind as is found in the other confusions in the speech, in each of which a word of incongruous meaning is substituted for a word required by the context. But this is not the case. Instead, Shakespeare introduces in "content" a different type of mistak-

ing, one in which the word substituted for the right word contradicts, not the context of the speech, but the proverb of which it is a part. The proverb in this instance is, of course, "Familiarity breeds contempt."

The man-handling of a proverb by an ignorant character is a particularly telling form of Shakespeare's intentional misuse of words. Other instances of similar confusions are found in Dogberry's "Comparisons are *odorous*", and the same speaker's, "When the *age* (for *ale*) is in, the wit is out."[21] Like a good pitcher who mixes his curves to puzzle the batter, Shakespeare confuses the reader now with one and now with another variety of clownish thought that misses the mark.

The identification of the right word for which another word has been ignorantly substituted is, as I have said, usually not difficult. In two speeches addressed to Leonato by Dogberry, however, there are two unexplained confusions, one of which, for any help that I can give, must remain unexplained. In regard to the other, which occurs in Dogberry's second speech quoted below, I can offer assistance. Leonato's patience has been exhausted by the futility of the efforts of his callers, Dogberry and Verges, to make their business known:

> *Leon.* Neighbors, you are *tedious.*
>
> *Dogb.* It pleases your worship to say so, but we are the poor Duke's officers; but truly, for mine own part, if I were as *tedious* as a king, I could find in my heart to bestow it all of your worship.
>
> *Leon.* All thy tediousness on me, ah?
>
> *Dogb.* Yea, and 'twere a thousand pound more than 'tis; for I hear as good *exclamation on* your worship as of any man in the city, and though I be but a poor man, I am glad to hear it.

Only one editor has recognized that Dogberry's words, "exclamation on", in his second speech in this quotation, express the opposite of what he intends to say, although this editor finds it "not easy to see what word he (Dogberry) intended."[22] The words intended are "acclamation of," as is seen when they are substituted for Dogberry's "exclamation on". Dogberry intended to say, "I hear as good *acclamation of* your worship, as of any man in the city."

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[21] *Much Ado about Nothing,* III, v.

[22] Grace R. Trenery, in English *Arden Edition* of *Much Ado about Nothing,* note on III, v. 24.

Dogberry's other mistake occurs where he confuses Leonato's uncomplimentary word, "tedious", with some word of complimentary meaning, which, if it could be identified, would add a relish to the enjoyment of the passage. The key to the word confused with "tedious" seems to lie in Dogberry's simile, "as tedious as a king," but I am unable to supply the lacking word, even with the hints by Dogberry that associate it with some such word as "generous" or "rich". It would be an easy way out of the difficulty to assume that Dogberry's misunderstanding of "tedious" does not arise from his confusion of this word with some other word; but such an assumption would ignore Shakespeare's regular practice in passages of this kind, and is therefore to be rejected.[23]

Another word that needs to be identified, before a passage in *The Merry Wives of Windsor* (III, iv) can be understood, is behind Slender's misuse of "dismay" at the time his uncle bids him be not dismayed in his suit for Anne's hand. Shallow is heartening his nephew for the latter's meeting with Anne:

> *Shal.* Break their talk, Mistress Quickly, my kinsman shall speak for himself.
>
> *Slen.* I'll make a shaft or a bolt on't: 'tis but venturing.
>
> *Shal. Be not dismayed.*
>
> *Slen.* No, she shall not *dismay* me: I care not for that, but that I am afeard.

From Slender's reply to Shallow in this passage, we recognize that he does not understand the meaning of his uncle's words, "Be not dismayed." This much is clear from the contradiction in his words when he answers that Anne shall not *dismay* him, but that he is *afeard.* Before we can arrive at Slender's intended thought in these words we have first to discover the meaning he attaches to his uncle's words, "Be not dismayed", as echoed in his own use of "dismay". Not until this is clear can we know what it is that he so confidently cares not for from Anne when he says, "No, *she* shall not dismay me: *I care not for that,* but that I am afeard." In our search for Slender's understanding of "dismayed", if we first omit from Slender's speech the confused and confusing word, "dismay", we shall be in a position to consider more clearly what word in its place will express the thought in Slender's mind. Our task then becomes the supplying of the right word in the place of the omitted "dismay"

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[23] In *Measure for Measure* (II, i. 200), Elbow's misunderstanding of Escalus's "continue" is also not easy to explain satisfactorily. Possibly he understands it to mean "discontinue."

in Slender's speech, "No, she shall not . . . me: I care not for that, but that I am afeard."

Considering now the word to be supplied, we may expect that it will be strikingly unlike "dismay" in meaning though probably like it in sound. We may also confidently expect that it will be in character, that is, that it will be such a word as will change Slender's confused speech into some absurd, unloverlike expression befitting his character. Finally, we may expect that the right word will convert Slender's words into a statement appropriate to the situation.

The word that meets these conditions best is the Shakespearean word "denay", meaning "deny". Besides having both the dissimilar meaning and similar sound required, this verb replacing "dismay" in Slender's speech gives to his reply the ridiculous note of mingled over-confidence and timidity that characterizes him so well. Further, "denay" fits into the thought of the dialogue admirably. Slender, the lover, understood his uncle to advise him not to be *denayed,* or *denied.* A belief in Ovid's advice to lovers not to be denied in their suit is thoroughly Shakespearean. Other lovers in Shakespeare besides Slender "will find no sense" in their lady's dismissal, "will abide no *denay*". It remains alone for Slender to reply to this advice as foolishly and as self-confidently as he does when he says—or intends to say—"No, she shall not *denay* me: I care not for that, but that I am afeard."

It is doubtful if any one of a number of attempts to decipher the meaning of a confused speech of the Clown's in *The Winter's Tale* (IV, iv) has been successful. The passage occurs where the disguised Autolycus interrupts the Clown and his father, the old Shepherd, on their way to court to tell the King all they know of Perdita. To Autolycus's challenge that they discover their names, ages, having, breeding, and "anything that is fitting to be known," the trembling Clown replies, "We are but plain fellows, sir." "A lie; you are rough and hairy," retorts Autolycus, threatening the "puppies" with "stabbing steel" and other alarming terms. The Clown's confused words are italicised at the end of the following quotation:

> *Clo.* We are but plain fellows, sir.
>
> *Aut.* A lie; you are rough and hairy. Let me have no lying. It becomes none but tradesmen, and they often give us soldiers the lie, but we pay them for it with stamped coin, not stabbing steel. Therefore they do not give us the lie.
>
> *Clo.* Your worship had like to have given us one, *if you had not taken yourself with the manner.*

The thought uppermost in the Clown's mind, when he is able finally to reply to Autolycus's charge, is the latter's alarming accusation barely avoiding the lie direct. "Your worship had nearly given us the lie, *if you had not taken yourself with the manner,*" he says confusedly. With these words the Clown intended to explain that Autolycus had misunderstood his earlier words, "We are but plain fellows, sir." However, his confusion of "taken" for "mistaken" in his words, "if you had not *taken* yourself with the manner," gives his words a meaning far from the propitiatory meaning he intended. With the substitution of "mistaken" for "taken," we have the Clown's intended meaning, which is, "Your worship had like to have given us the lie, if you had not mistaken yourself with the manner (or meaning of my words)."[24]

An effective variation in Shakespeare's use of the device of mistaking the word is the repetition by a witty character of the unintentional mistake of a simpleton. In *The Merry Wives of Windsor* (IV, iv), in reply to Simple's, "I may not *conceal* (for *reveal*) them (i. e. his master's instructions)", the Host, masking his humor behind a hostile exterior, threatens Simple with his own word, "*Conceal* them, or thou diest."[25] Again in *The Merchant of Venice* (II, v), when Launcelot urges Shylock to go to Bassanio's, because "his young master doth expect your *reproach* (for *approach*)," Shylock replies, "So do I his." Similarly, in *The Merry Wives of Windsor* again (III, v), when Quickly explains that Mistress Ford's men "mistook their *erection* (for *direction*)", Falstaff, with more genial humor, replies, "So did I mine." Occasionally a witty character initiates the "mistaking," to impose upon an ignorant character. In *The Merry Wives of Windsor* (III, v), in reply to Doctor Caius's offer to procure him "good guests" from court if he will bring him "where Anne Page is" to woo her, the Host promises gleefully, "For the which I will be thy *adversary* (for *advocate*) toward Anne Page. Said I well?" To which Caius replies, "By gar, 'tis good; vell said."

In *Romeo and Juliet* (II, iv), the unexplained point of a passage turns on a witty character's intentional substitution of a wrong word in a well known

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[24] The Clown is responsible for other mistakings in the play. Two of them of more than ordinary interest are (1), "they cherish it (virtue) to make it stay there; and yet it will no more but *abide* (for *away*) (IV, iv, 91); and (2), "*clamour* (for *silence*) your tongues, and not a word more" (IV, iv, 248).

[25] Farmer would substitute in the text "reveal" for "conceal" in both instances.

proverbial expression. The italicised words in the following dialogue contain the witticism:

Nur. Gentlemen, can any of you tell me where I may find the young Romeo?

Rom. I am the youngest of that name, *for fault of a worse.*

Nur. You say well.

Mer. Yea, is the worst well? very well took, i'faith; wisely, wisely.

At the approach of the Nurse, accompanied by Peter, Romeo joins in the general raillery that greets her appearance. To increase her manifest confusion, he purposely substitutes "worse" for "better" in the common proverbial formula of deprecation, "for fault of a *better.*" The nurse mistaking Romeo's "worse" for "better," commends the modesty of his words to the amusement of Mercutio, who praises ironically her misunderstanding of Romeo's words.

IV.

Proverbs offered Shakespeare an excellent mark for his wit to shoot at in his clownish confusions. For a proverbial truth might not be obscured by a clownish confusion, and yet be readily recognized by Shakespeare's proverb-loving audience. We have seen how Capulet's Servant entangled his wits with the proverb, "A shoemaker should stick to his last," and also how Slender and Dogberry distorted old truths in their words, "Upon familiarity will grow content," and "Comparisons are odorous."

Quickly's lament, "O God, that right should overcome might," is a further example of Shakespeare's intentional confusion of a proverb, this time by the transposition of important words. Other instances of transposed words in proverbs will first occupy our attention in illustrating Shakespeare's use of the device of "misplacing" in clownish language.

Stephano, in his final speech in *The Tempest* (V, i), utters words that have been held to contain a profound sentiment, "Every man shift for *all the rest,* and let no man care for *himself;* for all is but fortune." Granted that his words have a subtle significance, we must recognize that it is not a significance of Stephano's intention. It is a significance rather of chance, for his words are his confused version of the proverb, "Every man for himself, and God for us all."[26] Transposing the words misplaced by Stephano, we arrive at his intended mean-

[26] A variant form of the same proverb is, "Every man for himself, and the devil take the hindmost."

ing, "Every man shift for *himself,* and let no man care for *all the rest*: for all is but fortune."[27] The deeper significance of Stephano's drunken words is of the essence of Shakespearean irony. It is as if his words, despite his confusion, assume by accident a penetrating significance which "transcends the wit of common man." The same is true at times of the confused words of other of Shakespeare's ignorant characters.

Launcelot, in *The Merchant of Venice,* has to his credit a number of unintentional misplacings of words, as where (II, ii), for instance, he misplaces "finger" and "ribs" with the following result: "I'm famished in his service; you can tell every *finger* I have with *my ribs.*" He has also to his greater credit an intentional misplacing of words in which, to fit his meaning, he cleverly transposes the words "child" and "father" in the proverb, "It is a wise child that knows his own father." Launcelot's words occur in the scene (II, ii), in which he has been trying "confusions" with his old father:

> *Launc.* Do you not know me, father?
>
> *Gob.* Alack, sir, I am sand-blind; I know you not.
>
> *Launc.* Nay, indeed, if you had your eyes, you might fail of knowing me: it is a wise *father* that knows his own *child.* Well, old man, I will tell you news of your son.

The Clown's witty form of the proverb glances at the true parentage of the child, which the mother, and not the father, knows best.

Where there is not a mangled proverb or proverbial phrase to guide the reader to the intended meaning, there is to be found some other indication of the confusion of thought. At times the clash of meaning between parts of the sentence is so obvious that the misplacing of words cannot be mistaken, as when Bottom, as Pyramus, transposes "see" and "hear" in the following words: "I *see* a voice: now will I to the chink, To spy an I can *hear* my Thisby's face."[28] The same is true of Slender's "successors" and "ancestors" in his words, "All his *successors* gone before hath (written themselves Armigero), and all his *ancestors* that come after may."[29] It is also true of Costard's "prosperity" and "afflic-

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[27] Stephano's words are addressed to his companions after Ariel has set them free in compliance with Prospero's command. Immediately preceding Stephano's words is the stage direction, "Re-enter Ariel, driving in Caliban, Stephano and Trinculo, in their stolen apparel."

[28] *A Midsummer Night's Dream,* V, i, 195.

[29] *The Merry Wives of Windsor,* I, i, 14.

tion" when he refleces, "I suffer for the truth, sir: . . . and therefore welcome the sour cup of *prosperity. Affliction* may come one day again, and till then, *sit* (for *git*) thee down, sorrow!"[30]

In one instance Shakespeare calls attention in the text to a character's "misplacing." It is in *Measure for Measure* (II, i), where Elbow is charging Pompey before Escalus of incontinence:

> *Pom.* Sir, if it please your honour, this is not so.
> *Elb.* Prove it before these *varlets* here, thou *honourable man,* prove it.
> *Esc. Do you hear how he misplaces?*

This undramatic method of calling attention to a character's confusion of words is rare in Shakespeare, and to be placed beside Speed's comment on Launce's "old vice" of mistaking the word. Shakespeare's regular method is to leave the confusion unmarked except by the disordered thought in the speaker's words.

In instances of "misplacing," the true meaning may be interpreted to the audience by the actor, if he is of the initiated. If not, the confusion remains but a confusion, and has no message to carry of an intended meaning obscured by blundering speech. Certain words of Dogberry's to Conrade and Borachio, in which "proved" and "thought" are transposed, may easily give the impression of an irretrievable confusion unless the actor, by his hesitating pronunciation of these words, calls attention to their transposition. Dogberry's words occur in his examination of his prisoners (IV, ii) where he says, "Masters, it is *proved* already that you are little better than false knaves, and it will go near to be *thought* so shortly."

In a passage in *The Taming of the Shrew* (III, ii), a simple misplacing has caused a needless racking of brains to give a meaning. As it stands, this passage is not intended to have a meaning. When the misplaced words "oats" and "horses," however, are transposed, the meaning is obvious. Petruchio is calling to Grumio for his horse, after his marriage and before the marriage feast:

> *Pet.* Grumio, my horse.
> *Gru.* Ay, sir, they be ready: the *oats* have eaten the *horses.*

In the eighteenth century a tendency developed to consider certain clownish confusions the result of textual corruption, perhaps because eighteenth cen-

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[30] Biron refers significantly in *Love's Labour's Lost* (IV, iii) to Costard's mistaking of "sit" as follows: "Well, *set thee down, sorrow!* for so they say the fool said, and so say I, and I the fool." Compare *King Lear* (II, iv, 56): *Lear.* O! how this mother swells up toward my heart: Hysterica passio! *down,* thou climbing *sorrow!* Thy element's below;" and again (II, iv, 122): *Lear.* O me! my heart, my rising heart; but, *down.*

tury critics held them unworthy of Shakespeare. This tendency although continued into the nineteenth century was resisted by later editors who insisted that the original readings be restored. One such "improvement" emanating from Theobald, the change of "content" to "contempt" which I have discussed above, has come down to the present day. The desire to erase from the canon these trivia of clownish speech had manifested itself even as early as the Second Folio.[31] Warburton was one of the early editors that could not at times resist a desire to clear the text of patent confusions. Had his corrections of certain clownish speeches prevailed, several of Shakespeare's intentional misplacings would have ceased to record a type of speech confusion as ancient as ignorance itself. One of them is found in *Antony and Cleopatra* (V, ii), where the Clown in his distrust of the woman who "makes a very good report o' the worm," transposes "all" and "half," when he comments that "he that will believe *all* that they say, shall never be saved by *half* that they do." Later editors, in despite of Warburton, have retained unchanged "all" and "half" in the Clown's confusion.

In a speech of Autolycus's in *The Winter's Tale* (IV, iv), there is an example of intentional misplacing that Daniel wished to correct in the text. Autolycus is replying to the Clown who has just explained, "We are but plain fellows, sir:"[32]

> *Aut.* A lie; you are rough and hairy. Let me have no lying. It becomes none but tradesmen, and they often give us soldiers the lie; but we pay them for it *with stamped coin, not stabbing steel;*[33] therefore they do not give us the lie.

"Stamped coin" and "stabbing steel" in this speech should remain where Autolycus intentionally placed them. In their original position they serve Autolycus's purpose of expressing covertly his sympathy with his fellow "tradesmen" at a time when the soldier's part he is simulating demands that he say the opposite. The frightened Clown does not this time detect the confusion in Autolycus's words, as he had earlier (IV, iii), in another of Autolycus's speeches, detected another (intentional) confusion when the speaker was

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31 For instance, the Second Folio, followed by the later folios, corrected Bottom's "*see* a voice . . . *hear* my Thisbe's face," in *Midsummer Night's Dream,* V, i; and Pompey's "at that very *distant* (for *instant*) time," in *Measure for Measure,* II, i. Other instances might be added.

32 I have already quoted this speech, p. 116, in discussing the Clown's accompanying words, "Your worship had like to have given us one, if you had not taken yourself with the manner."

33 Daniel corrected the text to read, "not with stamped coin but stabbing steel."

describing the odious fellow—himself—who, he pretended, had robbed him. Autolycus's and the Clown's earlier words are:

> *Clo.* What manner of fellow was he that robbed you?
>
> *Aut.* A fellow, sir, that I have known to go about with troll-my-dames; I knew him once a servant of the prince: I cannot tell, good sir, for which of his *virtues* it was, but he was certainly whipped out of the court.
>
> *Clo.* His *vices,* you would say! *there's no virtue whipped out of the court*: they cherish it to make it stay there; and yet it will no more but abide.
>
> *Aut. Vices I would say,* sir. . . . *some call him Autolycus.*

Had the Clown this time not been concerned over Autolycus's charge that he had lied, he might again have called his attention to the fact that he had slipped in transposing "stamped coin" and "stabbing steel"; and Autolycus would have admitted as readily as before that he had. It is clearly not for us to tamper heedlessly with Shakespeare's text as it has come down to us, and least of all where it reveals, as I believe it does in this instance, the inner workings of a character's agile mind. Furness was surely right when he wrote, with reference to the difficulties presented by this passage, "It is hazardous to attempt to improve the speeches of Shakespeare's comic characters."

The confused words of Shakespeare's clownish speakers have not received the attention they deserve. After an earlier period in which Shakespeare's clownish confusions were likely to be viewed as textual corruptions, a second period followed in which a character's blunders were too readily accepted, without inquiry into whether back of a faulty expression there might not be an intended meaning of assistance in understanding the passage. W. A. Wright's comment on a blunder of Quince's well represents this later attitude: "It is not worth while to guess what Quince intended to say. He used the first long word that occurred to him, without reference to its meaning." In opposition to this tendency, I have tried to show in this article that there are certain recurrent types of confusion intentionally introduced by Shakespeare in his clownish dialogue. I have tried to show, also, by an examination of a number of confused speeches, that an acquaintance with these types may be used with profit to elucidate confused passages in Shakespeare. With a better understanding in general of the purposes served by Shakespeare's intentional confusions, it should be possible, finally, to arrive at a clearer understanding than we now possess of the subtleties of humor and of irony in Shakespeare's clownish dialogue.

The Ashbourne Portrait

By Samuel A. Tannenbaum

HAVING recently, through the kindness of Mr. Conway, a member of the Shakespeare Association of America, been permitted to examine the beautiful "Ashbourne portrait of Shakspere," so named from the town in which its first known owner resided, I am in a position to supplement Professor Smith's excellent essay on the subject in the April issue of this *Bulletin.*

There is no question that if this could be proved a genuine portrait of William Shakspere, all lovers of the great Master would have reason to be greatly pleased. It presents to the spectator a man of gentle, sweet, refined and delicate features—a face that one would never tire of having in one's room. To get a real idea of its beauty one should see the colored facsimile of it published by Mr. Spielmann in the *Connoisseur,* April 1910, volume 26, at page 244.

Whether this is a genuine early seventeenth century canvas it is impossible to say with any degree of certainty. A clever forger in the middle of the nineteenth century might have painted in the words *Aetatis suae.* 47/ A°: 1611. —if they are not genuine. And it must be admitted that both the portrait and these words may be genuine even though the person portrayed is not Shakspere. In 1611 there were surely other cultured men than Shakspere who had refined and gentlemanly features and were 47 years old.

My reasons for doubting that this portrait is, in truth and in fact, the counterfeit presentment of the great Stratfordian are these:

1. The portrait lacks a pedigree. It is well enough to say that a pedigree may be "faked." But an authentic pedigree is surely of the greatest value; and, on the other hand, the absence of a pedigree is—if not a cause for suspicion—a powerful argument for suspending judgment.

2. It seems highly unlikely that a genuine portrait, having the artistic merits of this canvas, would have been unknown till the middle of the nineteenth century, or that its then owner would not have been able to give some account of it which would have furnished clues for further investigation.

3. An artist who was careful enough to add the words *Aetatis suae* etc. in one corner of the portrait, perhaps as a means of identification, would probably have signed the canvas. But no trace of his name is anywhere to be discovered.

4. The seal ring on the thumb of the left hand contains no device that can reasonably be associated with Shakspere. I am willing to admit that if this

seal ring bore Shakspere's initials I would be inclined to accept the portrait as Shakspere's; but the seal ring bears no initials. To this extent Mr. Spielmann's assertion regarding this ring is undoubtedly correct; but the ring does bear some device—to me it looks like a cameo with a carved head.

5. Mr. Conway is of the opinion that the book held in the figure's right hand is "a theatrical book, because it has a mask or a stage makeup on it together with two crossed spears." It is precisely in these details that I find the greatest weakness in the case for the alleged Shakspere portrait.

a. A theatrical book would not be likely to have been bound so sumptuously in 1611. Besides, what is a theatrical book?

b. I cannot believe that William Shakspere was the kind of man who would have had the binding of a book of his ornamented with such symbols as a mask and part of the crest of his coat-of-arms.

c. If the mask and the spears were intended as means of identifying the owner of the book, they would have been made more obvious than to require a magnifying glass for their recognition.

d. The characteristic feature of the Shakespere crest was not two spearheads but a falcon with wings displayed shaking a spear.*

e. The spear-heads in the painting are yellow (aurum), whereas the spear-heads in the Shakspere arms were silver (argent).*

f. The exactness of detail with which the mask and the two almost microscopic spear-heads are depicted in this canvas makes me suspect them as nineteenth century additions to the portrait for the purpose of linking it with Shakspere. A real painter, it seems to me, would not have been at such pains to draw two spear-heads so accurately (as regards outline) in such a small space. It is all too suggestive of the ciphers discovered by the Baconians. If the artist had intended to divulge the identity of his subject, he would probably have done so directly and much more obviously.

* See my little book, *The Shakspere Coat-of-Arms*, The Tenny Press, 1908.

6. Furthermore I may add that my suspicions that the canvas has been fraudulently tampered with are heightened by the facts that the Rev. Clement Kingston, the first known owner of the portrait, was himself a painter, that in his letter to Wivell he went beyond the truth in speaking of "the crest of the Shakespeare family and the tragic mask,"† that he says he bought the portrait even without seeing it, merely on the recommendation of a friend, and that neither the friend nor the vendor are named. And the price—a not unimportant item for a poor clergyman—is not mentioned.

7. The case for this portrait is also weakened by the fact that it bears no resemblance to the Droeshout portrait or to the Stratford bust—both of which evidently had the approval of the poet's friends, editors, and relatives. There is therefore nothing to connect this portrait with Shakspere, except the circumstance that in 1611 he was forty-seven years old.

8. And finally, it seems to me almost impossible that Shakspere would ever have worn the costume shown in this painting.

† The mask is not a tragic mask, and two spear-heads were not the crest of the Shaksperes. Had the artist desired to identify his subject by his coat-of-arms he would—in accordance with Elizabethan usage—have depicted the shield and the crest in a corner of the canvas. Nor do I think that Shakspere (or any one else) would have held his fingers in such an unnatural and strained position for the purpose of showing the mask and spear heads. (See cut.) If Shakspere parted his fingers that way to show the mask with the protruding tongue and the spear-heads, the less Shakspere he.

Editorial Notes and Comment

IF the progress of an organization can be measured by the brilliance of its Annual Banquet, our entire far-flung membership should take peculiar satisfaction in the festivities this year. Fortunate were the hundred guests who enjoyed in person the significant and admirably varied program at the National Arts Club arranged by our Secretary. We hope that the remaining ninety per cent of our members in all parts of the country will derive some inspiration from the picture of the occasion written by M.B.M., and also from the annual reports of the Committee Chairmen, as published in the present issue.

The dinner program, it will be seen, notably reflected the diversity of interests which the Association strives to foster. Distinguished spokesmen from the educational, the dramatic, and the scholarly worlds combined to make the most richly representative expression of the Shakespeare activities of America in the history of the Association's Annual Meetings.

We are particularly glad that Professor Adams of Cornell and President Robinson of the College of the City of New York made such strong pleas for an American Shakespearean center in the visible form of brick and stone and marble. The time has come when definite plans for this national memorial should be crystallized. Countless thousands of Americans can readily be interested in so important an undertaking. What we need at the present moment is the organization of the vision, the brains, and the energy possessed in ample measure by this Association, for the realization of this goal.

* * *

As our members, we hope, are aware, the BULLETIN endeavors constantly to reflect the diverse interests and activities expressed at the Annual Dinner and in the current aims of the Association. To accomplish this purpose, we appeal to our members for active cooperation. We are anxious to have appropriate scholarly and critical articles. We want news of Shakespearean activities in all grades of educational institutions. We are glad to have brief communications expressing various points of view on all manner of Shakespearean subjects.

* * *

It is a pleasure to announce the most recent expansion of the Association's activities in the creation of the Shakespeare Club Committee. For some time even before the establishment of the Club Forum in the BULLETIN, Mrs. Morris had been active in correspondence with various local organizations

in various parts of the nation. But even since this Department was organized a year ago, Mrs. Morris's relation to the Clubs has been that of an informal friend who has, as it were, brought the Clubs together mainly in her pages of the BULLETIN. She now becomes Chairman of the National Shakespeare Club Committee. And the Association now lends its official weight to her enlarged efforts. We believe that this is one of the most fruitful and natural fields for the Association to cultivate. We want to see a vital working association between the local organizations throughout the land, and the national organization plans for such closer affiliation are now being prepared. We are expecting much from the new Committee.

NEW CONTRIBUTORS TO THIS ISSUE

CARL CARMER, graduate of Hamilton College and of Harvard, left university teaching to enter journalism as a columnist and special writer in New Orleans. After a year he became Assistant Editor of Vanity Fair. He is now Associate Editor of the *Theatre Arts Monthly,* and serves also as dramatic critic of *The Golden Book.* He is the author of *Deep South,* a book of grotesque tales in verse, which appeared this year.

GEORGE F. REYNOLDS, Professor of English and Head of the English Department at the University of Colorado, has been for many years a specialist in the Elizabethan Drama. He has made a number of valuable contributions to the understanding of the stage of that period. Recently he published an attractive volume, *English Literature in Fact and Story.*

MORRIS P. TILLEY is Professor of English at the University of Michigan where he conducts research in Elizabethan Literature. His most important volume is *Elizabethan Proverb Lore* which is a fascinating study of the whole subject. Professor Tilley writes: "At present, as one of the editors of our Early Modern English Dictionary, I am particularly interested in proverbs and proverbial phrases which I hope to treat rather fully in this work."

* * *

Mr. E. P. Ray, F.R.G.S., Editor of *The Shakespeare Pictorial* of Stratford, assures us that "it will be a pleasure to see any of your members who may care to call during the summer. A hand-shake three thousand miles from home has a particular value." Doubtless some of our members will be glad to meet the editor of the attractive periodical from which we are privileged to make valuable quotation.

The Annual Dinner

MAY 4, 1930

THE guests at last year's dinner who voted unanimous approval of "Speechless Dinners," had to admit this year that perhaps they had been too hasty in so voting, for certainly everyone present listened intently and visualized with him Dr. Joseph Quincy Adams' charming description of what he would like the projected Shakespeare Center to be—a place into which Shakespeare might walk and feel perfectly at home. The Princess Lazarovich, who described how she made the first out-door production of *As You Like It*, in the Coombe woods in England, added to Dr. Adams' specifications for the Center that "we must have a wood," but President Thorndike suggested that that would be rather difficult in New York unless perhaps we had a roof garden or a pent house!

Dr. Tannenbaum produced some very interesting figures showing the cost of running the "Old Vic" theatre in London, costs which should not be prohibitive in a Shakespeare Center in a city like New York.

The projected Shakespeare House is a desideratum dear to the hearts of the Shakespeare Association members, and Dr. Frederick B. Robinson, President of the College of the City of New York, in a scholarly speech commanding close attention showed what would be its beneficent influence on the art and life of the City and the nation.

In the atmosphere of sympathetic enthusiasm all these things seemed possible but it is realized that even with unanimous cooperation, much has to be done before the dream will materialize.

The hundred guests in evening dress, in groups of eight or ten congenial people seated at round tables, enhanced the beauty of the scene. The galleries were decorated as if for the purpose by the Summer exhibition of small pictures and by the crossed American and British flags held in place by a resplendent shield bearing the Shakespeare coat of arms. Over the golden bowls and vases filled with lovely Spring flowers, from the candlesticks and great seven-branched candelabra the specially-made 30-inch tapers shed a soft radiance comfortably above the line of the eyes. At each plate was a specially printed copy of the Ashbourne portrait of Shakespeare, and a small English memorandum book and pencil giving the calendar and schedule of the Festival performances at Stratford-upon-Avon this year.

The delicious dinner was admirably served after which all the tables, except the Guest Table and others along

the east side of the gallery, were expeditiously and quietly removed in order to leave the west side an open space.

President Thorndike opened the programme by announcing the receipt of about twenty letters and telegrams of regret, interest and good wishes, including a telegram from Fritz Leiber deeply regretting that business demands kept him in Chicago. Mr. and Mrs. Justin Williams, the well-known artists, sang delightfully a group of Shakespeare songs: Under the Greenwood Tree, How Sweet the Moonlight, both by Lehmann, and It Was a Lover and His Lass, by Walthew. After the speeches before referred to, Miss Minna Phillips, of the company playing *A Month in the Country,* read a stirring poem written by our Augusta Raymond Kidder for the Shakespeare Day celebration, and the Secretary read a special letter from Ben Greet, describing the remarkable tour from the Atlantic to the Pacific he and his company of twenty have just completed, giving two hundred performances to an average audience of 2000 people. "There has been an unqualified enthusiasm for Shakespeare. The glory is that he is possibly the only dramatist that can draw an audience of 6700 students, parents and friends into an auditorium like that of one of the western states to see the First Quarto version of *Hamlet*—a wonderful drama that tops our bill with 85 performances out of the 200, *Twelfth Night, Much Ado About Nothing* and *Everyman* dividing the balance about equally."

Mr. and Mrs. Williams gave another group of charming songs: The Parting, Suyah Plows Yon Fallow, both by Dvorak, and Passage Bird's Farewell, by Hildack, and were followed by two of Prof. Prentiss' students from Hunter College: Miss Jennie Goldberg, who first read exceedingly well Sonnets CVI and CXXX, and then with Miss Edith Blum gave the amusing scene between Autolycus and the Clown from *The Winter's Tale.*

The interesting programme was brought to a close by the generous contribution of our constant friends, Mr. and Mrs. Coburn, who gave three scenes from *Macbeth* and two from *Much Ado About Nothing,* greatly adding by their own enjoyment to the pleasure of their hearers.

Announcing the unanimous election of five Directors of the Association for the Class of 1933, viz.: Mrs. Tunis G. Bergen, Mr. Arthur Heine, Prof. Paul Kaufman, Miss Sarah Augusta Taintor, Dr. Blanche Colton Williams, President Thorndike graciously thanked all who had participated in the programme, and the National Arts Club for its continued hospitality. M. B. M.

Annual Report of the Secretary

REFERRING to her last annual report, the Secretary wishes to emphasize the statement that our serious aims and plans are steadily winning recognition. The important names that are being added to our membership list, the requests from various parts of the world for copies of the *Bulletin,* and the fact that those back numbers that are out of print are now advertised for in various publications, together with the Secretary's constantly enlarging correspondence, are all bits of evidence that with continued and increasing interest and support, we may eventually realize the fulfilment of our larger aims and purposes, bringing into being the Shakespeare Center so ardently desired.

Aside from the extensive correspondence, the Secretary's routine work is always of the same nature. The entering, correcting, and keeping up to date the membership records and mailing lists is no small task, and demands constant vigilant attention.

About 10,000 *Bulletins* have been sent out during the year. Although we welcome every new Annual member ($1 Class), the fact that the annual dues of that class are not sufficient to cover the cost of printing and distributing the four quarterly *Bulletins* makes it easy to see why we want more members of the Maintaining and Sustaining classes.

If it had not been for the substantial grants from the Carnegie Corporation enabling us to print and distribute the invaluable Bibliographical numbers of the *Bulletin,* we could not have made the gratifying progress in numbers and reputation.

It is to be remembered that no compensation is received by editors, contributors. secretary or other officers, but the work is done because of the mutual interest and belief in its cultural value. Dr. Tannenbaum's Bibliography has given our *Bulletin* an international reputation, and Prof. Smith's article on The Formation of Shakespeare Libraries in America brought so many requests for the July *Bulletin* that the edition was exhausted and the article had to be reprinted.

The Secretary has prepared and given Mr. Heine, Chairman of the Membership Committee, the statistics of membership, but repeats here the following figures showing that out of a total membership of 829, while we have 581 Annual and 70 Representative members at $1 each annually, we have but 46

Maintaining ($2) and 81 sustaining members at $5 annually. The 45 Life Members and 3 Fellowship members of course do not pay annual dues. The Treasurer's report shows income from other sources. We have 50 library *Bulletin* subscribers not members.

The recorded necrology for the year comprises six names, one of them an illustrious one. Mrs. Agnes Grove Amos, a well-known educator in Oklahoma, died September 2, 1928; Miss Anna Cantrell Laws, a librarian in Washington, D. C., died April 19, 1929; and Mrs. Harry E. Wagoner of St. Louis, President of the large and active Shakespeare group in that city, died April 26, 1929, but we did not receive notice of these three deaths until after May 1, 1929. A distinguished member, Prof. Elizabeth Avery, head of the Department of Spoken English at Smith College died Aug. 12, 1929, and in September, Miss Marian Mead of Skyland, N. C., passed on. On April 15, 1930, the sudden death of Dr. Horace Howard Furness, Jr., the internationally-known editor of the Variorum edition of Shakespeare begun by his distinguished father in 1871, caused an immeasurable loss to the Shakespearean world. He was one of our very first Life members, and maintained a lively interest in the Association. To his memory our April *Bulletin* is dedicated.

The influence of the Association is felt far afield. The October *Bulletin* gave an account of the founding of the National Shakespeare Association of Japan, the president of which asked the privilege of enrolling President Thorndike among its supporters.

In April of this year, at the request of Dr. Cadman, President of the Church & Drama League of America, President Thorndike appointed five delegates—Mrs. Tunis G. Bergen, Mr. Charles Walker Clark, Dr. Robert Grimshaw, Mr. Nathan Kaufman, and the Princess Lazarovich—to a National Conference May 7-10, called for the purpose of formulating a programme to serve existing needs of the drama and permit growth and development.

Nothing in classic English poetry is alien to a good Shakespearean, and again our near-by members responded to our Curator's invitation to hear the delightful lecture of our member, Dr. Ellsworth on Wordsworth and the Lake Poets.

Our participation in the observance of Shakespeare's Birthday is shown in the report of the Chairman of that Committee. In the Club Forum Mrs. Morris can give only a small percentage of the interesting news that comes to her from

Shakespeare Clubs, Colleges, schools, etc., but it all shows an increasing interest in the drama and especially in Shakespeare.

Gratifying reports on Shakespeare Gardens come in from Iowa, Michigan, New Jersey, Ohio and Oregon, where they have become a part of the municipal planning, and many items of interest are received in regard to our individual members, among which we may mention the work of Prof. Mellinger Edward Henry in collecting Ballads, which collection he has deposited in the Music Library of the Library of Congress in Washington.

The meetings of the Directors and Executive Committee have been fruitful. Prof. Hardin Craig of Leland Stanford University was elected a Vice-President and on the nomination of Prof. Kaufman an Advisory Editorial Board was appointed. At the same time a vote of appreciation of Prof. Kaufman's work on the *Bulletin* was unanimously passed. Many questions and policies have been discussed, some of which call for further consideration and action. An unfailing topic of discussion is the projected Shakespeare Center, the acme of our hopes and desires, which will mean something not only to every member of the Association, but to all within the sphere of its cultural influence. Meanwhile, the continued courtesy of the National Arts Club in giving us a "local habitation and a name" is thoroughly appreciated. The friendly spirit of cooperation between the officers, committees and members is still maintained and constitutes the strength of the Association.

It is hoped and believed that the coming year will show a continued growth in numbers and interest.

MYRA B. MARTIN, *Secretary.*

Annual Report of the Treasurer

GENERAL ACCOUNT

Receipts

Balance 4/30/29		$1,004.49
Dues and Bulletin Subscriptions		1,268.56
Life Membership		50.00
Sale of Bulletins		253.00
		$2,576.05
Secretary's account	$ 240.00	
Treasurer's account	29.00	
Bulletin	739.66	
Gerry & Murray, printing	193.59	
Julius Weber, printing	3.50	
Shakespeare Wreath	5.00	
Bank exchange	3.70	1,214.45
Balance in General Account		1,361.60

SPECIAL ACCOUNT

Building Fund			100.00
Bibliography Fund			
Balance 4/30/29		$ 599.17	
Contribution		1,200.00	
		$1,799.17	
Paid:			
Printing	$ 72.91		
Secretary's account	90.00		
Bulletin	357.34	520.25	1,278.92
Total Balance in hand			$2,740.52

May 3rd, 1930.

CHARLES K. CARPENTER,
Treasurer.

Annual Report of the Membership Committee

DURING the year the membership has increased to 829. One hundred and sixty-two new members enrolled. Resignations and delinquents have made the net gain seventy-one.

We look hopefully forward to this coming year to bring our roster up to a point that will give the Association adequate support to establish what we need so much: a permanent secretariat. Without this, the Association and your committee are working at a disadvantage.

From the increased interest that the public is taking in the presentation of the Plays, a real renaissance in Shakespeareana is surely impending, and the membership should reflect this interest by a largely augmented enrollment.

Your Chairman believes that the time during this coming year will be propitious for a carefully worked out publicity program, executed with the aid of professional fund-raisers along the lines that have helped so many other similar organizations.

Such a campaign is believed to be entirely feasible and plans will be presented to the Board of Directors during this coming Fall for their approval.

Attached are the membership statistics of the year, 1929-1930.

ARTHUR HEINE, *Chairman.*

Report of the Committee on Cooperation

The chief activity during the past year has consisted of correspondence with the Drama League and the Church and Drama Association. This correspondence was interrupted by the amalgamation of these two organizations into a new organization called The Church and Drama League of America. It is expected that cordial and fruitful relations will be established with this organization.

The chairman has accepted membership on the Shakespeare Day Committee of the League.

The chairman is in correspondence with the Nationa Council of Teachers of English in the effort to bring about working relations with that body.

A resolution endorsing the Association will be laid before the Annual Meeting of the National Educational Association in July.

PAUL KAUFMAN, *Chairman.*

Statistics of Membership, May 1, 1930

	Annual	*Main-taining*	*Sus-taining*	*Life*	*Fellow*	*Honorary*	*Repre-sentative*	*Total*	
Alabama	5						4	9	
Arizona	2							1	
Arkansas	1							1	
California	15	2	2	1				20	
Colorado	11							11	
Connecticut	16	1	4	1				22	
Delaware	1	1						2	
District of Columbia	8	2	2	1				13	
Florida	4	1						5	
Georgia	1			1				2	
Illinois	18	3	2	1				24	
Indiana	3						1	4	
Iowa	10						2	12	
Kansas	12							12	
Kentucky	6							6	
Louisiana	5		1					6	
Maine	4							4	
Maryland	9			1			13	23	
Massachusetts	45	2	6	7			2	62	
Michigan	8	2		1				11	
Minnesota	5	1	1					7	
Mississippi	4						1	5	
Missouri	9							9	
Montana	24							24	
Nebraska	3			1				4	
New Hampshire	3						3	6	
New Jersey	16		9	1				26	
New Mexico	2							2	
New York City	125	21	39	18	3	3		209	255
New York State	33	2	6	2			3	46	
North Carolina	7							7	
North Dakota	3							3	
Ohio	18		2	1			23	44	
Oklahoma	7	1	1				5	14	
Oregon	9			1			2	12	
Pennsylvania	36	1	2				3	42	
Philippines	1	1						2	
Rhode Island	7		1	1				9	
South Carolina	4							4	
South Dakota	1							1	
Tennessee	5			1				6	
Texas	31		1	2			8	42	
Utah	2							2	
Virginia	11		1					12	
Washington	5	1	1	1				8	
West Virginia	6	1		1				8	
Wisconsin	11	1						12	
Canada	3	2						5	
Colombia, S. A.	1							1	
England	2							2	
Germany	3							3	
Holland				1				1	
	581	46	81	45	3	3	70	829	

Of this membership 40 are Libraries.
In addition we have 50 subscribing libraries not included in the membership.
There are 21 Affiliated Organizations

2 Sustaining Organizations (100 per cent membership)

4 states have no membership, viz. Idaho, Nevada, Vermont, Wyoming.

Report of the Shakespeare Day Committee

THE duties of the Shakespeare Day Committee have been very light during the year. Only one request for suggestions for a program came in, from the Shakespeare Club of Longview, Texas.

The Shakespeare Association of America joined with the Church & Drama League of America, The Shakespeare Club of New York City, The American Shakespeare Foundation (Memorial Fund), The Memorial Shakespeare Circle, The Mary Arden Shakespeare Club, The National Shakespeare Federation and the Plainfield Shakespeare Club this year in commemorating Shakespeare's Birthday in New York City. Civic, literary and theatre groups as well as the above clubs were represented in the ceremonies which took place at the Ward Statue of Shakespeare in the Mall in Central Park.

The ceremonies were most beautiful and impressive, and about two hundred and fifty persons stood throughout the program, which was as follows:

The Invocation by Rev. Harold Weigle, Jr., Chaplain of the Episcopal Actors' Guild.

Mrs. James Madison Bass told the story of the wreath.

The Princess Lazarovich (Eleanor Calhoun) and Miss Martin placed in the large wreath the Union Jack and the Stars and Stripes, respectively.

Miss Eva Le Gallienne presented the wreath from Stratford-on-Avon and read the Stratford Mayor's letter accompanying it.

Mayor Walker, represented by Assistant Corporation Counsel Montrose Strassburger, accepted the wreath.

Fritz Leiber gave a beautiful rendering of "The Seven Ages of Man."

Miss Katherine Cornell presented the wreath for the National Shakespeare Federation, for which Dr. Winfield Hoeny spoke.

Dr. George Reid Andrews spoke for the Church and Drama League, and Dr. Henry Gaines Hawn for the combined organizations presenting the large wreath.

Mrs. Augusta Raymond Kidder recited a stirring ode written by her for the occasion, and Mr. Swartz, Yiddish Shakespearean actor, read Ashley Dukes' verses.

A number of dramatic schools represented laid flowers at the base of the statue, and a relative of Ben Greet, whose chance remarks in 1911 were the inspiration for the annual wreath-placing ceremonies since then, placed a sheaf of white roses in his name.

CAROLINE A. PARKER, *Chairman.*

Annual Report of Curator

To our collection of books and pamphlets, the following have been added the past year:

Shakespeare in America—being the annual Shakespeare lecture of the British Academy, 1927 — published by the Oxford Press. — From President Thorndike.

Several interesting pamphlets, as follows:

Report of a public "Discussion on the best Method of presenting Shakespearean Plays."

"Press Cuttings on our side," compiled by Mrs. K. G. Branson and Mr. Goodman.

"Stage Version of Romeo and Juliet" by Willam Poel.

"Shakespeare's Profession."

The First Folio Tercentenary—1623-1923.

Also some interesting leaflets.—From the London Shakespeare League.

Catalogue of Shakespeareana, Notes and preface by Falconer Madan.

The Variant Issues, The Second Folio, Robert Metcalf Smith.—Lehigh University Publication.

"In Stratford and the Plays."

"Sonnets on Shakespeare with Famous Actors and Actresses," copy inscribed by author.—From Horace Spencer Fiske.

"Charlotte Cushman," by Clara C. Clements, Famous Actor Series. Edited by Laurence Hutton.

"Edwin Forrest," by Gabriel Harrison (autographed copy).

Collection of Clippings—Portrait Copy Shakespeare Rôles—1927-1928.

Catalogue of Shakespeareana, Boston Public Library (The Turnbull Reference Library).—From the Curator

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In listing recent additions to our collection, special mention is due our member, Miss M. W. Averill for her interesting gift, the beautifully mounted portfolio, "Home and Haunts of Shakespeare," which includes many scenes from Warwickshire and the country in and about Stratford-on-Avon.

To our Life Member, Dr. Charles Louis Townsend of South Western University, Memphis, Tennessee, we are indebted for the reprint of "Shake-

speare and the Wide, Wide World" from the English Journal of February-March, 1930.

A file of The Shakespeare Pictorial has been given to our Secretary. The recent numbers are especially full and interesting. The Festivals and personages participating at the Stone Laying Ceremony—Miss Elizabeth Scott, the architect of the New Memorial Theatre, the Commemoration Luncheon and pictures of the leading actors of the plays, an enlivening record of the year at Stratford-on-Avon.

SUMMARY OF REPORTS 1927-29

We have six books by Association Members, fifteen or more pamphlets by our members and a collection of other materials come to us as gifts. We have some songs and a very interesting miscellaneous collection of pamphlets, catalogues and press clippings; all of which are listed in triplicate, one filed with the Editor of the BULLETIN. The more important items may be consulted in the card catalogue.

Additions will be welcome, and authors of our group should feel it a privilege to inscribe and forward their writings. While space by courtesy allotted us in Library of the National Arts Club is limited, there is all the more reason for making come true the dream of a real library of our own in the American Shakespeare Association Foundation Building.

The following list includes some of the more important items donated in previous years:

A Census of Shakespeare's Plays, in Quarto, 1594-1709, by Henrietta C Bartlett. Gift of Mrs. Tunis G. Bergen.

Mr. William Shakespeare, by Henrietta C. Barlett. Gift of the author.

Playhouse and The Play, The, by Percy MacKaye.

William Shakespeare, Poet, Dramatist and Man, by Hamilton Wright Mabie. Gift of Miss Ethel W. Chase.

Influence of Shakespeare on Sir Walter Scott, The, by Dr. Wilmon Brewer. Gift of the author.

Five Plays of Shakespeare, edited by H. C. Schweikert, Central High School, St. Louis, Mo. "Merchant of Venice," "As You Like It," "Julius Caesar," "Macbeth," "Hamlet." Gift of the editor.

Two Gentlemen of Verona, Tonson Edition. 1763, acquired at Belasco sale. Gift of Mrs. Tunis G. Bergen.

King John, Tonson Edition, 1734. Gift of Miss Myra B. Martin.

PAMPHLETS, LECTURES, ETC., BY ASSOCIATION MEMBERS

Shakespeare's Prose, by Edna Davis Romig, University of Colorado. Gift of the author.

Shakespeare and His Audience, by Dr. Henry S. Pancoast. Fifth in a course of eight lectures on Shakespeare. Gift of the author.

Plautus and Shakespeare: Further comments on Menaechmi and *The Comedy of Errors,* by Homer A. Watt, Washington Square College, N. Y. University. Gift of the author.

Foes of Shakespeare, The, by Charles Louis Townsend, Professor of Modern Languages in Southwestern Presbyterian University. Gift of the author.

Mobilizing the Shakespeare Forces of America, by Dr. Paul Kaufman. Reprinted from the *Bill Board.* Gift of Mr. Windsor P. Daggett.

Shakespeare in London, by Professor Martha Hale Shackford, Wellesley College. Gift of the author.

Every Day With Shakespeare, compiled by Agnes L. Morris, Toledo, Ohio; also Shakespeare Bookmarker printed by William Jaggard. Gift of Mrs. Morris.

Shakespeare Folios, The, and Forgeries of Shakespeare's handwriting, a Lehigh University Publication, March, 1927, by Robert Metcalf Smith, with the assistance of Howard Seavy Leads, Librarian.

MUSIC

Sweet and Twenty, Shakespeare's Words, music by Eleanor Everes Freer. Sung at Luncheon, Annual Meeting, 1926.

Ditson's Collection of Shakespeare Songs. Gift of Mrs. H. D. Weiser.

MAGAZINES

Theatre Arts for July 1926: Article on "What Moderns have done for Shakespeare," by John Mason Brown.

The Prairie Schooner: Article: "Shakespeare, 1564-1616; A Spectacle," by Lucius Adelno Sherman, University of Nebraska.

MISCELLANEOUS

Interesting collection of Programs and other items. Gift of Mr. Windsor P. Daggett.

Catalogues, sale of Library of late William Winter, with Shakespearean items. Sales September 24, 1925. Gift of Mrs. Tunis G. Bergen.

Clippings from Book Review, New York Times, March 6, 1927, in regard to Folios.

CAROLINE MCP. BERGEN, *Curator.*

Notes on Shakespeareana

By Robert M. Smith

THE past year in the auction houses has been uneventful and unremarkable in transactions of Shakespeariana. The fall season opened inauspiciously with the debâcle in Wall Street, a financial turmoil which left the auction rooms comparatively deserted while customers were busy putting up margin. Rare volumes of early printed books at the Williams sale in November went for a song. A Shakespeare's *Poems* 1640, however, brought $4,500, and the first edition, one of the five copies known, of "Willobie his Avisa," 1594, brought $5,500. Prices like those realized at the Kern sale earlier in the year were no longer in evidence. It was a bad time to realize upon literary treasures; even in December little attention was paid to the Ashbourne portrait of Shakespeare. If one were to hunt for a name to characterize the fall and spring of 1929-1930, one might venture the title: *The Year of Bad Second Folios.* It seemed to be a time when anyone who had a poor copy of the Second Folio brought it forth for sale. After witnessing in 1928-1929 a range of prices from $5,000-$12,000 for Second Folios, $15,500-$26,500 for Third Folios, one might well be shocked to observe even poor Second Folios ranging from $150-$625 and a defective Third Folio for $525. Similarly the Conway Second Folio in December brought $300 and that of the late Samuel A Boyle, described as "good," $320. A Pope's edition of Shakespeare, bearing Pope's autograph on the fly-leaf of the first volume, fetched at the Boyle sale $490; and a collection of seven hundred items including magazines and excerpts from magazines — all Shakespeariana — brought $550.

The interesting movements in Shakespeariana have not been in the rare book trade, but in donations of private libraries. Early in December of last year the University of Buffalo succeeded in raising its five million dollar fund. The crowning gift on this occasion was a library building to house the extensive collection of rare books of Thomas B. Lockwood. For many years Mr. Lockwood, a lover of Shakespeare and a zealous collector, has gathered a library of notable books. He now plans to give both the books and the building to the University of Buffalo. It is needless to remark that Mr. Lockwood's collection includes besides many rare and unique items a set of the Four Folios of Shakespeare. His treasure room and browsing room will bring the students of the University of Buffalo into contact with the fine things in rare books and will perform that distinctive service for culture for which the Elizabethan Club at Yale, the Chapin Library at Williamstown, and other special libraries at universities are noted.

The passing of one of our foremost

Shakespeare scholars, Dr. Horace Howard Furness, has brought to the University of Pennsylvania the famous Furness collection of Shakespeare—the treasures accumulated for two generations by the Furness scholars, father and son, and perhaps the finest working library of Shakespeare of which any university in America can boast. This magnificent gift, valued at half a million dollars, comprises seven folio editions of Shakespeare, including a First, (Lee 94, but incorrectly described by Lee), a shelf of quartos, an array of all the important collected editions of the plays from Nicholas Rowe to the present time, and many interesting Shakespeare mementos, among them a pair of gloves worn by actors of tragedy in Shakespeare's day, numerous signed photographs of famous players, and several skulls over which many great Shakespearean actors have exclaimed, "Alas, poor Yorick!"

In January Mr. J. Edward Morgan, formerly known as the "Nebraska Poet," and more recently as the proprietor of a California printing shop, caused the usual ripple of Baconian excitement among the unlearned by announcing "overwhelming proofs" of Bacon's authorship of the Shakespeare plays. His alleged new evidence takes the form of typographical peculiarities in the folios which under close examination are said to be Baconian signatures. Baconians in America, however, are not convinced that Mr. Morgan has anything new, and as Mr. Morgan seems either loath or unable to present his evidence in full for inspection, the so-called proofs seem to belong with others of their kind to the Never - Never - land of Shakespeare scholarship. We may give, however, the opinion on these discoveries of a New York Shakespeare authority, quoted in The Sun for January 16, 1930:

> "The printshop proprietor, it is said, has brought back with him photographic enlargements of ornaments and engraved borders which occur throughout the plays of Shakespeare. In many of these engravings Morgan finds, so he claims, the letters B. F., which he thinks prove that Bacon was the author of the volumes. But he fails to realize that ornaments were very old, were long in the possession of the printers, and were used in many volumes by various authors. On the evidence of these woodblocks Morgan wants to credit Bacon with the authorship of Shakespeare's plays. If he does this, the father of the English essay must also be the author of scores of other Elizabethan plays, good or bad.
>
> The authority told of the minute details with which scholars had studied all Elizabethan printers' ornaments. It is generally known when and from what source a printer secured his stock of ornamental borders and initials, and often scientific bibliographers are able to date the publication of books from various defects which from time to time appear in these wooden blocks, as, for example, a crack that extends farther into the block each year, until finally the block has to be discarded. Wormholes that multiply in number are also a prolific source of error. Only an expert, well versed in Elizabethan bibliography is qualified nowadays to discuss matters of this sort."

The Club Forum

CONDUCTED BY
MRS. ROBERT CARLTON MORRIS

A NAME, familiar far and wide to women who are members of Shakespeare Clubs, is that of Miss Kate Friend of Waco, Texas. In California, in Missouri, in Illinois, women have said, "Of course you know Kate Friend of Texas." I have responded, "I know her well, although we have never met in the flesh." Charles Hanford, the actor, had her influence in mind when he declared "There's more Shakespeare to the square inch studied in Texas than anywhere else in this country." Miss Friend is director of the Waco Shakespeare Club, and a member of the Shakespeare Society of Stratford-upon-Avon. She has assisted clubs in many states in outlining courses of study and has lectured before many of them. She has very kindly sent me a list of clubs and I hope to enroll them in the Association. Miss Friend concludes her letter with the words, "I receive the BULLETIN and, as our darkies say, read it from 'kivver to kivver.' The last issue was a perfect feast of good things."

* * *

On the sixteenth of June members of the Toledo Shakespeare Club will produce "Under the Green-Wood Tree," three famous garden scenes. They will open with the scene in the Temple Garden which inaugurated the Wars of the Roses, from Act II of The First Part of *King Henry the Sixth*. This will be followed by the fifth act of the *Merchant of Venice*. The concluding scene will be the shepherds' festival from the fourth act of *The Winter's Tale*. This club opens its season in October with an out-door performance, and closes in June with their annual out-door festival.

* * *

Two new clubs in Ohio make their introductory bow this year, one in Napoleon, the other in Maumee.

Members of the Shakespeare Study Club of Detroit joined with the Toledo Club in a memorable and beautiful celebration of the Birthday on 23d of April. The two cities are less than sixty miles apart and within easy motoring distance. Luncheon was served in the Toledo Woman's Club, after which a delightful and appropriate program was given by members of the Detroit Club before a large audience in the auditorium. An original sketch in which Shakespeare's famous women characters appeared was written for the occasion by Mrs. Helen Chaffee Workman, director of the Detroit club, and produced by members of the club. Greetings by cablegram were exchanged with Stratford.

The Shakespeare Club of Jackson, Mississippi, was organized in 1911. The club follows an outline for the study of two plays during the season. Mrs. James F. Graves writes of her group of students, "Our ideals are greater knowledge of English history through the study of Shakespeare's historical plays, greater appreciation and understanding of his exquisite poetry, and greater sympathy with human nature as he faithfully portrays it."

* * *

In what manner did your club observe the Birthday? Please send to editor of the Club Forum, 2648 Kirkwood Lane, Toledo, Ohio, complete description of your observance of the day. It will make interesting and inspiring reading for all of us.

* * *

What Shakespeare Clubs are there in Massachusetts? Georgia? Kentucky? Minnesota? Oregon? The editor will be sincerely grateful for information.

* * *

May we have a copy of your new year-book? "We are indebted to you for courtesies which we are ever to pay, and yet pay still."

A Stratford Chronicle

The 1930 Birthday Celebration

A BRIGHT morning, then slight rain and after that sufficient drizzle to make all outdoor manifestations uncomfortable. Nevertheless, the Shakespeare Birthday Celebrations at Stratford-upon-Avon on Wednesday, 23rd April, were carried through cheerfully and successfully.

The Parish Church Bells rang at six in the morning, again at noon and also at seven in the evening. At ten o'clock began the series of meetings which must be held on this particular day.

The Shakespeare Club's One Hundred and Fifth Annual Meeting, was held earlier than usual—at ten o'clock, and in the Memorial Lecture Room instead of at the Town Hall as previously. The President (the Mayor—Councillor Annie Justins), was in the chair and the Annual Report and Balance Sheet were presented by the Hon. Secretary (Mr. W. B. Ainsworth, B.A.), who commented upon the increased attendances, enlarged membership and few outstanding subscriptions.

The Mayor received the principal guests at the Town Hall and proceeded with them shortly before noon to Bridge Street for unfurling the flags. The Town Band had beguiled the tedium of the waiting crowd. As soon as the flags were breezed the Sheriff's trumpeters blew a fanfare and the National Anthem was sung.

After inspecting the Birthplace the usual Floral Procession to the Church was formed. It seemed longer than usual. The retiring collection (must there always be a collection ?) amounted to £12.

And in the evening the Birthday Play—this time a tragedy, *Othello,* not done in Stratford since 1924. It fills the three hours' traffic of the stage with little respite from villany, for which read "morbidity" unless great acting redeems it.

The cast largely agrees with our expectations when we announced the choice last November. Mr. Wilfrid Walter is a tempestuous Moor, and one wondered as the play proceeded whether his passions would not create an anti-climax. Fortunately he played the death scene with quietude, creating the true impression that Fate being decreed he was merely the instrument to effect its purpose. Otherwise characterisation lacked subtlety, and Mr. Walker showed us the racial feelings without those redeeming attributes which made Othello the trusted servant of the State.

All the cunning of Iago Mr. George Hayes encompassed suggestively, but he would rant when the action quickened. Half-truths came from Mr. Hayes with convincing speciousness. There was nothing distinguished about Mr. Eric Maxon's Cassio, while Mr. Oliver Crombie's Brabantio was the sort of father a girl of spirit would leave for a romanticised husband.

Throughout, Miss Joyce Bland presented a bewildered yet trustful Desdemona. She was no minx glad of the chance of coquetry, but a woman whose life was bound up in the man she had chosen. Once again Miss Bland revealed her sure touch, and playing within her powers achieved success. Though her conversational satire was biting, Miss Dorothy Francis lacked feeling in her greater moments. Miss Olive Walter's Bianca was chiefly notable for a stage wait.

The production is satisfactory enough, but there was no flash of genius which sublimated this great play.

On the whole it was good, average workmanship rather than inspirational art.

The Mayor, Corporation and Shakespeare Club Members attended morning service at the Parish Church on Sunday, 27th April. The special preacher was Canon Carnegie, Chaplain to the Speaker of the House of Commons.

The preacher declared that as the writers of the New Testament were known, and the book was accepted by all Christians, the same attitude should be adopted towards the works of Shakespeare. It was meet that annually we should renew our homage to the great man who was born in Stratford, and who died there. We could not but feel some embarrasment if we were asked what we knew of his education, surroundings, friends, associates; his customs, habits and prejudices. The man was not such as to arrest our attention but by his works we knew him.

The less we knew of the man the greater would be our appreciation of the dramatist. How did Shakespeare acquire his knowledge? When his characters move across the stage we are conscious of no incongruity. Thus arose the Shakespeare Problem. But whoever wrote the plays they were masterpieces, a treasure house of knowledge. We responded to them because their spirit was ours; their traditions, passions, desires, were also ours. Shakespeare's dramas had a significance far beyond their literary merit.

—From *The Shakespeare Pictorial, Stratford.*

Two Hamlets in London

LONDON, which is accused of neglecting Shakespeare, is now in the enjoyment of two Hamlets, played cheek by jowl at the Queens and Globe Theaters. They are those of John Gielgud, one of the most promising young English actors, and Alexander Moissi.

The former gives a poetic intelligent and spirited portrayal of the great character, which, however, begins to live only after the play scene. In the beginning, both playing and production are sadly inadequate. The Ghost enters at Hamlet's side, and Hamlet remains beside it occasionally casting oblique glances in its direction while speaking to the audience. But such a hallucination should surely rivet the attention of its victim. Then, Hamlet's dash after the Ghost when he breaks away from his friends is little more than a move toward the Ghost accompanied by them.

But the inadequacy of the opening is compensated by the good work later. From the play scene onward, an astonishing change comes over both players and production, and the performance, if not great, is uncommonly good, and time and experience will surely enable John Gielgud, by birth a Terry, to become a first-rate Hamlet.

Of the rest of a generally useful cast, the best are Gyles Isham and Adele Dixon, as Horatio and Ophelia. As the Queen and King, Martita Hunt and Donald Wolfit portray a pair of decadents, and Brember Wills as Polonius was too much the conscious buffoon. The Ghost fell into the unfortunate position of intoning his lines like a throaty clergyman.

Undoubtedly the two best scenes are the incident between Hamlet and his Mother, and the scene at the grave of Ophelia. In the former Martita Hunt was convincing in the helpless self-pity of a shallow woman, unable to appreciate the full consequences of the tragedy for which she is largely responsible. In the graveyard scene both Hamlet and Laertes (Francis James) rose well to the occasion. In the mad scene Ophelia was touching, but surely it is a mistake to leave her flowers to the imagination. Is this not a so-called recent improvement? A Shakespeare producer must understand the Elizabethan period of play presentation and also realize that Shakespeare was a master of it, and go carefully with his improvements. In other respects the production is admirable, especially in its simple but beautiful scenery and its adaptation to a smooth running production of the great play in two parts.

Moissi's Hamlet at the Globe is from the German translation by Wilhelm v. Schlegel, and the fact that it is a translation strips it of poetic familiarity and enhances its dramatic value; but this representation resembles a series of scenes from the play, rather than a complete production. At the outset, Moissi strikes a moving note, for, from the moment he appears, one sees that Hamlet is a stricken man. He possesses a curious, often very beautiful voice, high in tone, and capable of harshness as well

as softness, on which he is apt at times to force the contrast. But there is also great variety of compass in a performance which, without ever seeming to rise to the full heights of drama, does at times touch the profoundest depths of tragedy, especially in the great scene with his Mother.

But at the close of the play scene, where he should be in a frenzy, Moissi's Hamlet retains sufficient presence of mind to blow out the candelabra, a bad piece of business which were better cut. On the other hand, his distraction is convincing in a man whose breeding compels him to retain his balance. Undoubtedly a very live rendering of Hamlet, missing real greatness because the actor has not quite made up his mind about the character. But has anybody ever done so? Moissi himself admits that he seldom plays the character twice in the same way. Possibly it needs a Shakespeare to understand Shakespeare.

Amongst other characters, all well played, one of the best, as it should be, was the First Player of Raul Lange, who stirred his audience in the theater as much as he did Hamlet in the play. King Claudius was especially good in the short scene where Hamlet refrains from killing him at his prayers. This was built on orignial lines, the King being shown kneeling at a priedieu, but groveling on the ground in remorse. Johanna Terwin, as the Queen, showed a power in the scene with Hamlet which should enable her to play Lady Macbeth. Ophelia was even more touching than usual, partly owing to her not making herself too pretty, while remaining sufficiently attractive: a normal girl bewildered by an abnormal situation—surely the right effect. The graveyard scene was not so well done as the rest, and it was surely artistically wrong to play the climax beside and not in the grave.

On the whole this production is masterly, and the scenery—mainly curtains—simple and elegant. C. F. A.

—The Christian Science Monitor.

Ancient Stratford Records

Stratford-upon-Avon possesses many documentary treasures in its Muniment Room, and these have rarely been seen even by those entrusted with their care. Recently, however, the Records Committee have given more attention to their charge, and the result is a preliminary Exhibition at Nash's House during the Shakespeare Birthday Festival.

If visitors show a real interest in these Muniment relics it is intended that similar exhibitions shall be made at regular intervals. Such documents ought not to be exposed to strong light for long and continuous periods, but there is no reason why a series should not be on public view in turn. The quantity in the possession of the Corporation would serve for many years.

Ever since Easter Monday, when the collection was first displayed, callers have been attracted to the special show case in the upper room at New Place Museum. This is the second step towards the development of this building as a Town Museum, as distinct from the purely Shakespearean. The first was taken when the Roman Remains unearthed by Mr. May were housed here.

—The Shakespeare Pictorial.

First Annual Shakespeare Day in Japan

THE first annual celebration of Shakespeare's birthday in Japan, organized by the newly-formed Shakespeare Association of Japan, came to a brilliant conclusion last night with the performance of a Shakespearean program at the Okuma Kodoh (Okuma Auditorium) at Waseda, by the Tokyo Amateur Dramatic Club.

The difficulties which face a producer of Shakespeare, in Japan as elsewhere, are many; he has to decide whether he is going to attempt a production in the Elizabethan or in a realistically modern manner; in modern dress or expressionistically. But above all he has to bear in mind that a large number of persons who go to see a Shakespeare play, do so less because of the interest of the play, as such, than because it is by Shakespeare. . . . If the theatre-going public in England and elsewhere has come to reverence Shakespeare less and to love him more, it is largely due to the work of the modern producer, such as Granville Barker, Rheinhardt, Stanislavsky, Gordon Craig, Barry Jackson and others. And it may be claimed with some justice for the A.D.C. production that without presenting, in itself, any astonishingly new feature, it is a great advance on anything hitherto done in Japan. This is largely due to the intelligence of the producer, Mr. Douglas H. Pack, and his collaborators who have known how to make excellent use of the truly remarkable resources offered by the Waseda Theatre, built on modern lines and equipped with many devices which properly used can, as was seen last night, produce very effective results. The producer was also very fortunate in being able to secure the services of Mr. A. W. Medley and Mr. C. F. Stephens, whose names are well-known in the annals of the Tokyo A.D.C., who entered completely into the spirit of the production, as, indeed, was the case with the other members of the caste.

The production consisted of three parts: (Act II, sc. 1) from "The Taming of the Shrew"; the two famous speeches from Henry V, Act III, sc. i) "once more unto the breach, dear friends. . . ."; (Act IV, sc. i) "Upon the king. . . ." and the king's speech before the battle of Agincourt: "O god of battles. . . ."; and the soliloquy from Hamlet (Act II, sc. ii)—"O, what a rogue and peasant slave am I!"; and, finally, the following scenes from the "Merchant of Venice": (Act I, sc. i and sc. iii; Act III, sc. i; Act IV, sc. i) preceded by a prologue written by the producer and beautifully spoken by Mr. H. H. Thomas, which served to introduce, and, at the same time, to give cohesion to the various scenes.

The dramatic program was preceded by addresses in Japanese by Mr. Shoo Matsui, and Mr. Sojin Kamiyama and by a film of Shakespeare's life.

The evening was concluded by brief speeches from the chairman of the A.D.C. Mr. McKenlay and from Prof. del Re on behalf of the Shakespeare Association of Japan.

Viewing the production as a whole, the two societies concerned may well congratulate themselves on a very successful venture, which drew a packed house of over 2,000 people including

many members of the Diplomatic Corps, eminent Japanese and students. If one may make a criticism one would like to suggest that greater attention should be paid to the unseen but very important question of scene-shifting, etc., so as to avoid unduly long intervals, destructive to the atmosphere and the continuity of the performance, and also to the proper synchronisation of the music, which was very effective at times, but at others, fell down badly for lack of sufficient rehearsing. Finally, mention should be made of the admirable team work of the Waseda students in the front of the house and on the stage, who in the widest sense of the term were excellent, considerate and the most keen and helpful of hosts, and who notably contributed to the success of the evening. Last night's performance may certainly be considered as a happy beginning to the activities of the Shakespeare Association of Japan.

—*The Japan Times and Mail*, April 25.

Two invitations to all members of the Association deserve publication at this time.

The Rosenbach Company, 1320 Walnut Street, Philadelphia, and 15 East 51st Street, New York, is happy to display a number of Shakespeare quartos and folios and also a large collection of contemporary volumes based upon Shakespeare's work or used by him. An official of the company writes that he would "stress the point that a visit to us does not carry with it any obligation to purchase, and that we shall be only too pleased to do what we can to stimulate an appreciation of Shakespearean literature."

Duttons, 681 Fifth Avenue, New York, are particularly pleased to show "the original fourth folio Shakespeare which once belonged to the mother of Philip Stanhope, the Fourth Earl of Chesterfield, and signed by her when a girl of 13 under the signature of Elizabeth Savile, and afterwards under her married name of Elizabeth Stanhope. The copy in question was exhibited at the Shakespeare Memorial Exhibition in 1881, and still retains the exhibition label."